

The NEW YORK **CLIPPER**

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

OCTOBER 25, 1922

PRICE FIFTEEN CENTS



THE NATIONAL THEATRICAL WEEKLY

AL JOLSON

AT THE APOLLO THEATRE, CHICAGO

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NOVELTY SONG SENSATION**

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GOO-BYE**

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**You Can't
Go Wrong
With a
Feist Song**

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BROADWAY SHOWS TO BE SEEN IN NEW YORK ONLY—NOT TO TOUR

Expensively Produced and High Salaried Cast Musical Shows Necessitating High Ticket Price Fail When Sent on the Road—\$2.50 Top is Road's Limit

That the theatrical business is coming to the stage when productions will be made practically for Broadway alone, with hardly any attempt at all to send successful, expensive musical shows on the road, is the opinion of many managers, based upon the developments of the present season. The experience of "Good Morning, Dearie," one of the biggest New York hits of last season in Chicago, and of other musical shows on tour, has led producers to this belief.

The trend during the past few years in the musical show field of theatrical production has been to spend more and more money on costumes and scenery and to employ large casts composed of many high-salaried artists. Such shows find it impossible to exist on receipts of less than \$25,000 a week, and to reach this figure must charge high admission prices. The New York public is willing to pay \$4 and even more, plus taxes, for seats to big musical shows, but when it comes to the road, these shows find it exceedingly hard going. Even in cities like Chicago the high admission prices are objected to. There is a large enough public for the higher priced orchestra seats, but the balcony seats, at corresponding figures, find few buyers, and without almost capacity houses these shows cannot exist.

At present there is being rehearsed in New York a new musical comedy, for early presentation, which is said to be one of the most expensively outfitted and

peopled shows ever contemplated, outside of the Ziegfeld "Follies." This show is being produced for a Broadway run and possibly a few weeks in Philadelphia and Boston, but the rest of the large cities, even Chicago, are being practically ignored.

In Boston, admittedly the best show town in the country this season, outside of New York, the "Music Box Revue," playing a \$4 top, finds that the high prices being charged, especially for the balcony seats, are eliminating a great deal of patronage. This show, which is one of the finest things done on Broadway in some time, will play but two weeks more there, making a run of only five weeks. Lower priced musical shows, like "Little Nellie Kelly" and "Shuffle Along," without the big names in the "Music Box Revue," are still playing to packed houses in Boston after runs of three months.

The same condition is true in Chicago, where the Ed Wynn show, "The Perfect Fool," has been doing exceedingly profitable business, at a \$2.50 scale, while "Good Morning, Dearie," has been losing money.

Showmen are more and more realizing that the road will not pay more than \$2.50 for any attraction outside of something like the Ziegfeld "Follies." Where big musical shows should run for months in cities like Boston and Chicago, they can get by only a few weeks there at higher prices than \$2.50.

GRAND OPERA AT \$1.00 TOP

ROCHESTER, Oct. 23.—The San Carlo Grand Opera Company, which last week appeared at the new Eastman theatre here, gave a matinee performance of "Martha" on Wednesday at a top price of \$1.00.

There was no advance sale and no reserved seats with the exception of those in the mezzanine. The house was packed at the performance.

NEW THEATRE FOR LA PORTE

LA PORTE, Ind., Oct. 23.—A new theatre is being erected here and it promises to lend zest to the amusement situation as Reddington & Roets, manager of the Central, which plays Carrell Vaudeville, have already announced remodeling of the house next Spring. The Phoenix, the other house, plays tabloids.

NEW MUSICAL PLAY FOR SAVAGE

"The Clinging Vine," a new musical comedy, with book and lyrics by Zelda Sears and music by Harold Levy, will be placed in rehearsal next week by Henry W. Savage. Peggy Wood, who retires from the cast of "Marjolaine" this week, will be the featured player in this new production.

"MAN ON THE BALCONY" OPENING

"The Man on the Balcony," a comedy-drama in four acts, by Emil Nyitray, will open at the Stamford Theatre, Stamford, Conn., on Friday evening, Oct. 27. The cast is headed by Cyril Scott and includes Ottola Nesmith, Lillian Brennard, Franklyn Dawson, Ben H. Roberts, Noel Leslie, James R. Waters, Louis Morell, Frederick Karr, William Walcott, Hal Briggs, J. S. Young and George Harcourt. The production is being made by Frank Smithson.

"UP SHE GOES" DELAYED

William A. Brady's musical production, "Up She Goes," did not open as per schedule at the Majestic, Providence, this week. Another Brady production, "Up The Ladder," with Doris Kenyon, bridged the gap that would otherwise have left the theatre dark.

The premiere of the musical piece is now set for next Monday evening at the Shubert Theatre, New Haven. If the out of town showing warrants it, Brady will bring the piece into a Broadway house the following week.

The cast is headed by Donald Brian and includes Helen Bolton, Gloria Foy, Richard Gallagher and Frederick Graham. There is also a mixed singing and dancing chorus of thirty-six.

NO. 2 SHOW AT THE CENTURY

The Number Two, or road company playing the big musical success "Blossom Time," is enjoying the unique experience of playing in New York and in one of the city's most famous theatres, the Century.

The road show slipped quietly into town and on Monday night opened at the big playhouse.

The original or number one company of "Blossom Time," which has been playing at the Jolson theatre, closed on Saturday night at that house and it was announced that it would move over to the Century. It moved alright, but not to the Century, it went to Philadelphia where with the original cast it is playing at the Lyric theatre.

In the cast of the number two or Century theatre company, are Laurel Nemeth, Edna Temple, Shirley Sherman, Sonya Leyton, Amy Lester, Hollis Davenny, Teddy Webb, Roland Titus, and others. The show is playing at a \$2.50 top at the big playhouse.

"Blossom Time" has had a long and successful record in New York, opening at the Ambassador theatre on September 28, 1921, and running at that house until July 1, 1922. It re-opened at that house on August 7 and remained until September 30, when it went up to the Jolson.

CHICAGO A ONE O'CLOCK TOWN

CHICAGO, Oct. 23.—No cabaret or restaurant may present any sort of theatrical entertainment in Chicago after 1 a. m., the police ordinance closing such shows at this hour having been sustained by the Supreme Court, at Springfield, its decision having been made public on Monday. The Chicago restaurant proprietors, have been fighting Mayor Thompson and the police department's closing order for some time, and have been enabled to keep their shows running after 1 a. m., through having obtained injunctions restraining the Mayor and the police department from interfering with them. These injunctions are now invalidated.

The restaurants, however, although they may not run entertainment after the prescribed hour, are still allowed to permit dancing by the guests as long as they desire. They may also dine and drink. The Green Mills Garden is the restaurant which carried the case up to the State Supreme Court.

NO. 3 "WIVES" GOING OUT

CHICAGO, Oct. 21.—"Why Wives Go Wrong," which is sponsored by Ralph Kettering, is doing so well with the two companies now playing, that Harry Holden is organizing a third company to play in the North; and Jack Holland is assembling a cast which will play through the West, and a fifth company will be put together to tour through Canada.

CARTOON SHOW BREAKS RECORD

KANSAS CITY, Mo., Oct. 23.—E. J. Carpenter's western comedy of "Bringing Up Father," the play founded on the comic strip of George McManus, broke the season's record at the Grand Opera House here last night. The management hung out the S. R. O. sign at 6 p. m. At the opening performance the house was packed to the doors and the fire authorities had to forbid the sale of any more tickets.

NEW MARCIN PLAY SCORES

STAMFORD, Conn., Oct. 28.—"Mary, Get Your Hair Cut," written and produced by Max Marcin, which received its initial presentation here on Friday night, is a comedy-drama which seeks to deal one more severe blow to the hysteria which has been prevalent since prohibition and the fashion for shorn tresses among the ladies. Carroll McComas, probably best remembered for her clever delineation of the much abused sister in "Miss Lulu Bett," plays the leading role. Although she is not called upon for the calibre of acting which the previous piece afforded, her present role gives her ample opportunity to display her pronounced talents to advantage.

"Mary, Get Your Hair Cut" is a new slant on the neglected wife angle. While not thoroughly original in theme, it seems to possess novel treatment that makes for a fine evening's entertainment. That a husband or wife inclined to stray in pastures new may be brought to their senses by the victim going her philandering spouse one better, is the foundation utilized in the new Marcin play.

Mary Carter is a home-loving wife, with a husband who is addicted to cutting up, and a young sister who has been bitten by the "flapperitis bug." Mary has tired of neglect, and in an effort to resurrect her household above its present chaotic condition, she decides upon a dose of similar medicine as the only antidote to cure the philandering habits of her mate.

Mary finds that the flapper is the girl of the hour and to aid her in winning back her husband, forsakes her locks and emulates the cake-eater's consort, until she has gained her purpose. Sandwiched between is a supposedly clandestine affair with the husband of her friend, which provides opportunities for rollicking comedy.

The real eye opener is put across on the victimized couple by Mary and Steve, leaving town at the same time. It is only natural that the conscience stricken philanderers should suspect the worst. The result of the heroic treatment is exhibited in the final act, with repentance and reunion of the wedded pairs and sanity for the younger ones.

Miss McComas appears to advantage as Mary Carter. John Wray does well as the erring spouse. The other roles are interpreted by Beatrice Nichols, Donald McDonald, Mildred McLeod, Ruth Leaf, Gertrude Clemmens, Hilda Vaughn, Hetty Benny, Marion Dockerill, W. Shuttleworth and Walter Horton.

"WELCOME STRANGER" IN STOCK

George Sidney left Monday night for Cleveland, where he is assisting in the first stock production of "Welcome Stranger," in which play he starred for two years. Sidney will be in the cast for a short time as a visiting star, marking his debut in stock.

The Robert McLaughlin Players of Cleveland, are presenting the play in that city.

\$11 TOP FOR MUSIC BOX

Tickets for the opening night of the new Music Box Revue, on Monday night, sold at the box office for: Orchestra, \$11, balcony, \$7.70 with the exception of the last few rows which were priced at \$5.50. Many tickets were sold outside of the box office however, for several times the office price, in some instances reaching as high as \$30 and more.

BROADWAY'S LIST OF NEW SHOWS INCREASED BY SIX THIS WEEK

"Music Box Revue" After Two Postponements Starts, "Springtime of Youth" Another Musical Piece Comes in Thursday—Balance of List are Dramatic Productions

Although a week ago but three possibilities in the way of new productions were evident for this week, Monday found a list of six new productions that were to be added to the list of plays appearing on Broadway and two of those that had been predicted did not make their appearance.

Two productions made their bow on Monday night. "The Music Box Revue," after being postponed for a few days, came into the Music Box Theatre with the same style of beautiful costuming, gorgeous scenery, tuneful melodies, talented principals and dazzling girls that made the initial production the hit that it was. Sam H. Harris made the presentation, which was staged by Hazzard Short, music and lyrics by Irving Berlin and others. A few of the very large cast are Grace LaRue, Charlotte Greenwood, John Steel, Clark and McCullough, William Gaxton, Robinson Newbold, Fairbanks Twins, William Seabury, Hubert Stowitts, Ruth Page, Helen Rich, Amelia Allen, Olivette, McCarthy Sisters, Margaret Irving, Rath Brothers, Hal Sherman, Leila Ricard, Rosemary, Eva Sobel, Margaret McKee, Estar Banks and others.

"The Fool," Channing Pollock's play, which was tried out on the coast, was presented by the Selwyns at the Times Square Theatre. James Kirkwood was seen in the title role and others in the cast were Pamela Gaythorne, Sara Southern, Lowell Sherman, Henry Stephenson, Frederick Vogeding, Ardiene Morrison, Robert Cummings, Maude Truax, Rhea Martin, Rolo Lloyd, Wanda Lawrence, Geoffrey Stein, Arthur Elliott, Tracy L'Engle, George Wright, Lillian Kemble, Frank Sylvester, George LeSoir and others.

Last night ushered in the Goldreyer and Mindlin melodrama, "The Last Warning." Thomas F. Fallon is the author and the play was presented at the Klaw Theatre. The play is founded on Wadsworth Camp's novel, "The House of Fear," and shows the experiences of a theatrical producer and a group of actors in putting on a play in a haunted theatre after the play has been associated with a mysterious death. The cast is headed by William Courtleigh

and others are Charles Trowbridge, Ann Mason, Bert E. Chapman, Clarence Derwent, Marion Lord, Victor R. Beecroft, Irene Homor, W. L. Romaine, Albert Barrett, Ann Winston, James Hughes and John W. Moore.

Saturday night will see Brady's presentation of the much discussed "Insect Comedy," the work of the Czechoslovakian playwrights, Joseph and Karel Capek, adapted by Owen Davis, at Jolson's 59th Street. The play has a prelude, and three acts, named, respectively, "The Butterflies," "The Marauders," and "The Ants," and an epilogue. The play is more or less allegorical. There are over two hundred actors employed, some of whom are Robert Edeson, N. St. Clair Hales, Beatrice Maude, Lola Adler, Kenneth Mackenna, Rexford Kendrick, Etienne Girardot, Josine Carr, Elizabeth Jack, Selene Jackson and many others.

At the Punch and Judy tonight (Wednesday) E. Ray Goetz will present "Persons Unknown," formerly titled "The Star Sapphire," the new melodrama by Robert Housum. This play can remain at the Punch and Judy until Nov. 6 only, as "The 49ers" comes in at that date. In the cast are Martha Hedman and John Milten in the leading roles and Hugh Huntley, Averell Harris, Phillip Lord and Percy Carr in support. The production was staged by W. H. Gilmore.

"Springtime of Youth," the Shuberts' musical play which has been on the road for about five weeks, comes to the Broadhurst Theatre tomorrow night (Thursday). It is a play of New England life in the nineteenth century, founded on the book of Bernhauser and Schanzer. Matthew C. Woodward and Cyrus Wood wrote the lyrics and Walter Rollo and Sigmund Romberg the music. The play is about the love of Richard Stokes and Priscilla Alden, whose parents have enjoyed a feud for some time. The principals in the company are George MacFarlane, Olga Steck, Harry K. Morton, Zella Russell, J. Harold Murray, Harry Kelly, Eleanor Griffith, Walter J. Preston, Marie Pettes, Charles Brown, Tom Williams, Grace Hamilton, Larry Wood and others.

McVICKERS OPENING

CHICAGO, Oct. 23.—The new McVickers will open for the first time next Thursday night as a picture house. The first picture will be that old melodrama "The Old Homestead." Theodore Roberts who plays a big role in this piece, will appear in person at its first presentation here. He will come from New York especially for this opening. Adolph Zukor, Jesse Lasky and Will Hays are also expected.

The program will start with an overture, followed by a ballet, some other musical numbers, comedies, weeklies and novelty acts besides the feature picture. This program is similar to that offered by the Balaban & Katz Theatres here.

"LAWFUL LARCENY" CLOSES

The original New York company of "Lawful Larceny" closed in Boston last Saturday night. Lowell Sherman, featured player, hopped into the cast of Channing Pollock's "The Fool," which opened at the Selwyn Theatre on Monday night.

It was said at the A. H. Woods office that "Lawful Larceny" will be sent out again with a new cast later in the season.

JOHN DREW WRITES A BOOK

Under the title of "My Years on the Stage," John Drew, who is now celebrating his fiftieth season on the stage, has written a book which will soon be placed on the market by E. P. Dutton & Co.

PICTURES FOR THE ILLINOIS

CHICAGO, Oct. 21.—At the end of Ed Wynns' engagement in "The Perfect Fool" now playing at the Illinois, which will be the middle of November, this famous old playhouse will be turned over to the silent drama. D. W. Griffiths new picture "One Exciting Night" will have an indeterminate engagement here. This is the second big theatre to go over to pictures. Cohan's Grand opened last week with "Robin Hood" the new Douglas Fairbanks picture, and is doing well.

JOHN MEEHAN IN HOSPITAL

John Meehan, general stage director for George M. Cohan, underwent an operation last week for appendicitis at the Misericordia Hospital. The operation was successful and Mr. Meehan is doing nicely. Immediately upon his recovery he will direct the rehearsals of "The Song of the Dragon," the new drama by Augustus Thomas, which is to be Mr. Cohan's next production.

FEMALE IMPERSONATORS' SHOW

Francis Renault, female impersonator, well known in vaudeville and now with "The Passing Show" at the Winter Garden, has been engaged for "Milady," a new musical show by Otto Harbach and Herbert Stothart.

Twenty female impersonators will make up the chorus of the show which goes into rehearsal next week.

HURT IN ESCAPE STUNT

MINNEAPOLIS, Oct. 23.—Blackstone, magician on the bill at Pantages Theatre, was cut and bruised last week in a public performance at the Steel Arch bridge where he was scheduled to release himself under water from a large wooden box.

As the box, in which Blackstone was tied hand and foot, was being lowered, the windlass slipped, and the container was dropped so fast that the bottom was shattered as it struck the water. The performer was stunned by the force of the water, and was rescued with a rope thrown over the bridge.

Crowds that lined the Steel Arch bridge and the Third Avenue bridge saw the box, being lowered with cables, shoot downward after it had been lowered slowly about fifteen feet. It was feared for a time that the man might be released from the box and carried in the current to the falls.

When the bottom of the enclosure was forced open, Blackstone freed himself under water and managed to cling to the box as it was lifted to the surface.

Failure of the drum on the windlass to hold the box, weighted down with 800 pounds of sand ballast in bags, caused the accident.

"I had just finished entertaining the crowd by poking my fingers through the openings in the box, when the box started to drop," the performer said. "As the box struck the water, the bottom gave way."

"I was thrown out, and my first thought was to swim to shore, but my leg pained me and I noticed that it was bleeding. I grabbed for the box and hung on to the cleats on the bottom, until some of the boys in the automobile truck threw down a rope. They pulled me back to the railing."

"The force of the air in the box must have kept the water from rushing in as the bottom gave way, and I think that this was the only thing that saved me. I was stunned by the crash and didn't know anything until the thought occurred to me to make for the shore."

Blackstone's wife and his mother were among those who saw the accident. His wife, who had watched similar performances in other cities, screamed as the windlass gave way and let the box drop to the water.

SUES FOR "ANGELO" PRINTING

SAN FRANCISCO, Oct. 23.—The Gille Show Printing Co. filed suit for \$4,930.00 in the Superior Court against Oliver Morosco and the Morosco Holding Co., through attorney John R. Wilson. The litigation is for non-payment of an alleged bill incurred in printing posters for "Mike Angelo," in which Leo Carrillo was starred a few weeks ago at the Curran theatre, and other theatrical productions.

The complaint was filed about ten days and because an attempt was made to attach certain Morosco holdings, was kept on secret file.

STOCK AT THE VAN CURLER

The Broadway Players, a stock organization opened their season at the Van Curler Theatre in Schenectady last week with "The Acquittal" as the introductory offering. The company includes Harry Hollingsworth, Ruth Robinson, William Laveau, Miriam Stoddard, Jerome Kennedy, Frederick Weber, Charlotte Wade Daniels, Harold Hutchinson, John Ellis and Harry Cooke.

EQUITY BALL ON NOV. 18

The Annual Equity Ball will be held at the Hotel Astor on Saturday night, November 18. Hassard Short, stage director of the "Music Box Revue," has accepted the position of general director of the affair, second in importance to the Actors' Equity Association, to only the Annual Equity Show held at the Metropolitan.

RECOVERS FROM BROKEN HIP

Jeanne La Pelletreau, classic dancer, who has been in retirement for nearly two years with a broken hip, has recovered and is back on the stage once more.

She is now playing at the Court Francaise Theatre, Montreal, Canada, with the "International Follies" Company.

ISADORA DUNCAN ROASTS BOSTON

BOSTON, Oct. 23.—Following an interpretation of Tchaikowsky's "Marche Slav," at Symphony Hall, Saturday afternoon, Isadora Duncan created a sensation when she launched into an impromptu speech in which she severely arraigned Boston, its art critics and Boston's so-called idea of art. In the course of her attack, the audience egging her on, Miss Duncan admitted that she was of the "red" people; the other two classes of people being black and grey.

Patrons of the hall crowded around the footlights where the scantily clothed Isadora told the world just what she thought of it. She said in part: "Thank God, the Boston critics don't like me. If they did, I should feel that I was hopeless... Maxim Gorky said that there are three kinds of people—the black, the red and the grey... the red people are like my shawl—they're like my art. It was conveyed to us that the red people were those who rejoiced in freedom, in the untrammelled progress of the soul... we are red people, Mr. Franko and I."

Adverse criticism of her Friday night performance in the Saturday papers was the inspiration for Miss Duncan's speech.

GOLDEN SHOW FOR BOOTH

"The Seventh Heaven," a new play by Austin Strong, produced by John Golden, will be given a metropolitan hearing at the Booth Theatre next Monday evening.

The cast includes Helen Menken, George Gaul, Frank Morgan, Marion Kirby, Herbert Druce, Beatrice Noyes, William Post, Alfred Kappeler, Isabel West, Harry Forsman, J. Fred Holliday and John Clemments.

"TILLA" IS NAZIMOVA PLAY

Mme. Alla Nazimova, who has confined her histrionic endeavors to motion pictures for the past five years, will return to the legit next month in "Tilla." The piece is an adaptation by Louis N. Anspacher of the play by Ferenz Herzeig. Charles Bryant, husband of the star, will make the production.

"VILLAGE GIRL" CLOSING

"The Girl From Greenwich Village," one of the Cosgrove Producing Co.'s Shows which has been touring through the South, will close on Saturday, October 28, at Augusta, Ga. Poor business is responsible for the closing.

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men who love
a superior
cigarette*



15 for 10c

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160 MILLION DROP IN MOVIE RECEIPTS—OTHER THEATRES GAIN

Government Report for Fiscal Year Ended June 30, 1922, Shows \$160,000,000 Drop in Admission Taxes on Movie Theatres—Other Theatrical Lines and Circuses Gain

Official figures just made public by the United States Internal Revenue Department show that the motion picture industry did \$160,000,000 less business in the year ending June 30, 1922, than it did during the year ending June 30, 1921. Admission taxes collected by the Government during the period ending June 30, 1922, amounted to \$73,373,937. For the year preceding, the taxes on admissions was \$89,730,832. This shows a falling off of over \$16,000,000 in taxes from motion picture theatres in the year, this being 10 per cent of the entire admission receipts.

While the picture business has experienced such a tremendous falling off from even the subnormal receipts of the year ending June 30, 1921, the theatrical and circus businesses have done better than hold their own. The admission tax receipts for the year ending June 30, 1921, in these two branches of the entertainment industry were \$1,703,280, and for the year

ending June 30, 1922, \$1,850,075, a gain of \$146,795.

The year ending June 30, 1922, which includes the entire theatrical season of 1921-1922, was probably the worst season in many years, yet the tax receipts, and consequently the entire business, of the legitimate, vaudeville, stock and circus businesses, were even larger than the year preceding. Considering the tremendous drop in receipts of the motion picture theatres, experienced showmen state that the reason for this is not so much the depressed business conditions as it is the poor quality of motion pictures being produced and distributed.

The motion picture producers have been, and still are, producing pictures which are no better, as far as the quality of story is concerned, than the pictures made before the industry reached its present development. The admission price of two dollars hasn't helped the industry any too much.

FIXING "REVUE Russe"

"The Revue Russe," widely heralded as strong opposition for the "Chauve Souris" at the Century, closed at the Booth Theatre last Saturday night. The show is being revamped and will make another try at the Playhouse, Chicago, next Monday night. For foreign flop honors, this importation from Paris runs second to De Courville's "Pins and Needles." The Russian show opened at a \$5.50 top, which was reduced to \$3.30 in the first week of its run. When the reduction did not create any demand for the show, it was decided to take it off. The opening week's business barely passed the \$5,000 mark, with the receipts for the second week not sufficient to encourage its retention.

Morris Gest, who framed and exploited the other Russian show at the Century Roof, was approached to take over the management of the "Revue Russe," with the possibility of having him send it out as a number two company of "Chauve Souris." Gest is said to have declined on the grounds that he is planning to take out the original company of his own Russian entertainment at the close of its current engagement at the Century Roof.

SLIDING SCALE AT THE MAJESTIC

The Majestic Theatre, Brooklyn, is this season operating under a sliding scale of box office admission prices. The show playing at the house determines the ticket price.

The high record of the season is on this week for the Fred Stone show "Tip Top." The prices are \$2.50 top for the evening performances with \$2.00 for the Wednesday matinee. Saturday night's price goes to \$3.00. These rates do not include the ten per cent war tax which scales the price up to \$2.75 and \$3.30.

Last week "Marjolaine" played the house at a \$1.75 top while the week previous found "Spice of 1922" at a \$2.00 rate.

The Stone show is up to date the highest priced show that has played the Majestic for years, his last production "Jack O'Lantern" getting the same rate when it played the house three years ago.

WILD WEST SHOW FOR GARDEN

"The World's Champion Cowboy Contest" is the name of a Wild West show and rodeo which will be held at Madison Square Garden for an entire week opening on November 4. The show will be presented under the direction of Tex Austin, of El Paso, Texas, who has rented the Garden for that week on a flat rental basis. The champion bronco-busters, lariat throwers and rope-spinners of the world, in addition to riders, will be features of the show.

COLORED SHOW FOR DALY'S

"Bon Bon Buddy, Jr.," a new musical comedy patterned along the lines of "Shuffle Along," to be done by an all-colored company, will come to Daly's Theatre, formerly the Sixty-Third Street Music Hall. It will follow Arnold Daly in "On the Stairs" the week after next, with the latter attraction being transferred to a downtown theatre.

The cast will be headed by Gertrude Saunders and Emmett Anthony and includes Elizabeth Terrell, Greenlee and Drayton, Brown and De Mont, "Dodo" Green, Quintard and Miller, Marshall and Justa and Revella Hughes. The production is being made by Irving Miller. There will be a twelve piece orchestra under the direction of Tim Brym.

The "Bon Bon Buddy" show had been routed for the season, and has been appearing out of town. Miller is rehearsing a revival of his "Broadway Rastus" to fill the time allotted to the "Buddy" show.

"DOC" COOK IN OIL GAME

FORT WORTH, Tex., Oct. 23.—"Doc" Cook, whose announcement that he had discovered the North Pole back in 1909 created a furor, and who after being decorated by the King of Sweden came to the United States and made a vaudeville tour, is now in the oil business.

The former explorer-vaudevillian has changed his vocation and is now a petroleum technologist and is heading a merger of oil-producing and stock-selling syndicates.

During his vaudeville engagement the "Doc" handed many a laugh to the agents and managers.

PHYSICIAN SUES GENE WALTERS

Eugene Walters, famous playwright, author of "The Easiest Way" and many other popular dramas, was named as defendant in a suit brought last week by Dr. A. Hirst Appel, of 49 West Forty-fourth street, for \$30 alleged to be due for medical services rendered. This bill for \$30 has been due, according to the papers on file in the Third District Municipal Court, since September 1, 1921. Payment has been duly demanded, but repeatedly refused, it is alleged.

HARRY WALKER MARRIES

Harry Walker, theatrical agent, was secretly married to Rose DeAlbo, formerly playing leads and seconds for the Selznick Corporation, about six weeks ago. Walker's friends have just learned of the marriage.

NEED NOT TRANSPORT BAGGAGE

By the terms of a ruling handed down last week by the Executive Council of the Actors' Equity Association, Chautauqua circuits will no longer be forced to transport actors' baggage, which Chautauqua managers have long protested was an impossibility because of the conditions peculiar to that field.

The Council ruled that a new clause be added to the Equity Shop contract to the effect that the amount of actor's baggage to be carried by the Chautauqua must be mutually agreed upon at the time the contract is signed.

Chautauqua managers have informed Equity that the only objection they had to issuing Equity Shop contracts was the question of free baggage. With the issuing of this new ruling covering the matter it is felt by Equity that Equity Shop will soon be 100 per cent in the Chautauqua field.

The reason for the inability of Chautauqua companies to carry any large amount of actors' baggage lies in the fact that such companies are continually on the move, often playing two places, fifty or more miles apart, on the same day. Many such jumps are made by automobile, and the carrying of actor's trunks is an impossibility. The longest Chautauqua season for theatrical companies is about fifteen weeks.

MELROSE SUES SHUBERT VAUDE.

Bert Melrose, vaudeville actor, brought suit last week against Shubert Advanced Vaudeville, Inc., for \$800 alleged to be due by reason of the breach of his contract under which he played the Shubert Circuit last season. Melrose alleges that he was contracted, on May 24, 1921, to play twenty weeks out of twenty-four, at the salary of \$400 weekly. He opened on September 26, but was given only seventeen weeks' work, he alleges. The week of February 4, however, he laid off by mutual agreement, and asks damages for the weeks of January 15 and February 13, which he did not play.

Melrose sued through the law firm of Bloomberg & Bloomberg, of 1482 Broadway. William Klein, attorney for the Shuberts, and a director of the Shubert Advanced Vaudeville, Inc., was served with the papers in the action.

"LAWFUL LARCENY" FOR FILMS

The film rights to "Lawful Larceny" were disposed of last week by A. H. Woods. Jules Brulatour, the purchaser, is said to have paid \$40,000. Hope Hampton is to be featured in the cinema version.



HARRY HOLMAN

who has been featured over the two-day Keith and Orpheum Circuits in vaudeville for the past ten years with his various comedy sketches, has forsaken Vaudeville for the time being, and is now playing "Chauncey Chesbro," the Music Publisher, in Moore and Megley's musical comedy, "Molly Darling," at the Liberty Theatre, New York.

Mr. Holman wishes to express his appreciation to all those who were instrumental in making his vaudeville career the success which it was.

"FIELDS OF ERMINE" THRILLS

SYRACUSE, Oct. 17.—"Fields of Ermine," the new drama translated from the Spanish of Jacinto Benavente, which was given its first public performance at the Wieting Theatre on Monday night, is a play which, although its story is unfolded through the aid of some twenty people, mainly serves to give the wonderful Nance O'Neill an opportunity to once more prove her remarkable ability as a delineator of the emotions. The play is in three acts, all of which drag considerably and will be much better if condensed somewhat.

Nance O'Neill is ably supported by a cast which includes Marie Shotwell, Alfred Hickman, Master Richard Dupont, Alice Fisher, Virginia Chauvenet, J. Searle Crawford and others.

The play concerns itself mainly with the struggles within the aristocratic heart of the Marchioness of Montalban (Miss O'Neill). Pride of family struggles with love, and in the end the latter emotion wins. The beloved brother of the Marchioness dies, but, before he passes out, reveals that he is the father of a young son by a courtesan. The Marchioness takes the boy away from his unrespectable mother and brings him to the family home. Then another lover of the courtesan shows the Marchioness letters from the boy's mother which try to, and do, fasten his parenthood upon him, and the boy is chased out of the aristocratic home, with instruction to get back to the brothel of his mother. The last act shows the boy coming back to the Marchioness and asking of her aid in getting him a job, with that noble lady agreeing to "ransom him at the cost of her name and honor."

"RE-UNITED" UNIT GETTING MONEY

The Weber & Fields Shubert unit, "Re-united," which is probably the best money-getter on the circuit, did a capacity business at the Shubert Vaudeville Theatre—formerly Keeney's—in Newark, N. J., last week. The receipts for the week were over \$15,000. Newark is one of the towns played by Shubert vaudeville where the unit-plan of entertainment has met with great success. This is partly attributable to the fact that Keeney's Theatre has a ways done a big part of the vaudeville business in Newark.

Directly at variance with the Weber & Fields record in Newark is that of the Blanch Ring-Charlie Winger show, "As You Were," which, up until Thursday night at the Majestic Theatre in Brooklyn, got but \$2,900. Saturday's and Sunday's business pulled the total for the week up to around \$6,750.

"NELLIE KELLY" COMING IN

"Little Nellie Kelly," the George M. Cohan musical comedy which has been playing to capacity business at the Tremont Theatre in Boston for the past three months, will come into New York the middle of November, closing its Boston run the second week in November. It will play at the Liberty Theatre, where "Molly Darling" is now running. "Molly Darling," which started slowly, but is now doing very good business, will take another theatre.

"ROMANTIC AGE" REHEARSING

The long-promised production of A. A. Milne's comedy, "The Romantic Age," is now actually in process of rehearsal, under the management of Frederic Stanhope and Hugh Ford. The cast includes Margalo Gillmore, Leslie Howard, John Flood, Erskine Sanford, Leo Martin and Annie Hughes.

"The Romantic Age" will open in New York in about four weeks.

TANGUAY FOR LOEW'S STATE

Eva Tanguay has been signed to play a week in Loew's vaudeville. She will be headlined at Loew's State Theatre, New York, for the week of November 6.

There is also a persistent rumor that the cyclonic comedienne is to play several weeks as an added attraction with the Dave Marion show on the Columbia wheel. This could not be verified up to press time.

JESSIE BONSTELLE AND EQUITY DISPUTE TO BE ARBITRATED

Federal Judge Learned Hand to Act as Arbitrator in Question as to Number of Performances Equity Members Can Play in Stock

Federal Judge Learned Hand has consented to act as arbitrator of the Equity-Producing Managers' Association dispute over the right of Jessie Bonstelle, a member of the latter organization, to engage actors for her stock companies under the usual Equity stock contract conditions but without signing the Equity Shop contracts for stock. This case has been pending arbitration for almost a full year, having been first argued in December of last year. Judge Hand will probably not be able to hear the arguments on the case for some while yet, however, as he is very busy in his capacity as justice of the United States Southern District Court.

Jessie Bonstelle is one of the very few stock managers who are members of the Producing Managers' Association. Last December she opened a stock company in Providence, R. I., but refused to give her people Equity Shop contracts, contending that she was exempted from this through

her membership in the P. M. A. The actors engaged, however, were signed to perform all the conditions of the Equity Shop contract, including appearing in ten performances a week and furnishing their own modern costumes. Equity contended that she must either sign Equity Shop contracts, or else be bound by the conditions of the regular P. M. A. Equity contracts, under the terms of which she would be forced to pay extra for all performances over eight a week and would also have to provide all costumes and shoes.

The Bonstelle case is exceedingly important, as upon it hinges the fate of the Producing Managers' Association's drive to recruit a large number of members from among the stock managers. If the P. M. A. is upheld, stock managers will be able to retain the advantages of the Equity Shop contract without binding themselves to engage only Equity members.

ACTRESS SUES ASTOR THEATRE CO.

Blanche Rice, well-known old-time actress, brought suit last week against the Astor Theatre Co., Inc., for \$1,000 damages for injuries received in a fall several months ago, when she tripped over a board lying in the alley leading to the stage entrance of the theatre. Miss Rice had been visiting a friend playing at the theatre and on her way out tripped, hurting herself seriously. The alley was dark and dangerous, according to the papers filed, and she could not distinguish the objects which caused her to fall.

According to Attorney Meyer Greenberg, of 99 Nassau street, counsel for Miss Rice, the old actress was kept to her bed for several weeks, under the attention of physicians, and has not yet recovered the full use of her right arm, which was injured. Her lower limbs were also injured.

"BEGGARS OPERA" FOR FINE ARTS

Boston, Oct. 23.—The Fine Arts Theatre, the little playhouse on the Massachusetts avenue side of the Loew State Theatre building, which is now being used to house Henry Jewett's repertory company, will, for the first time, be occupied by a traveling company when "The Beggar's Opera," the three-century-old musical comedy, with the original English company, opens there on November 6. "The Beggar's Opera," which has been touring the country for the past two years, has not played Boston before.

The top price for "The Beggar's Opera," will be \$2.50.

LOEW GETS "TARZAN" ACT

"Tarzan," the trained ape act, has been routed over the Loew time, opening out of town the last half of next week. "Tarzan" has appeared in big time vaudeville and was featured in a jungle novelty in one of the previous "Passing Shows" at the Winter Garden. The Loew route is said to be thirty weeks.

"THE EXCITERS" CLOSED

"The Exciters," Martin Brown's comedy which opened at the Times Square Theatre on September 22, closed on Saturday night. The show has been doing a fair business, reaching \$8,000 on the closing week.

JOLSON BREAKS RECORDS

CHICAGO, Oct. 23.—Al Jolson in "Bombo" is breaking records at the Colonial Theatre. The week before last "Bombo" played to \$39,810 in the box office, and last week was just as good. Jolson is playing to capacity at every performance.

POLLACK TO RETURN WITH SHOW

CHICAGO, Oct. 23.—Allan Pollack has purchased outright from Charles B. Dillingham the entire production and rights of "A Bill of Divorcement," in which he is starring. The show is playing Detroit this week and will be brought back to Chicago next Monday by Pollack and presented for a run at the Central Theatre.

Pollack's action in buying "A Bill of Divorcement" speaks well for his confidence in the attractiveness of the play, as it closed on Saturday night at the Powers, after a run of only two weeks. The play was hailed by every Chicago critic as being the best thing theatrically which had appeared there for years, but failed to draw any patronage.

Pollack said on Saturday that he had faith in the show's future right in Chicago, bearing out his action by pointing to the New York record of the show. "A Bill of Divorcement" played to very poor business when it opened at the George M. Cohan Theatre and the house owners notified it that it would have to leave the house. By the time the three weeks' notice had expired the show was playing to around \$17,000 a week, and was one of the best-attended plays on Broadway. It moved to another theatre and stayed there for many months.

SHUBERT VAUDEVILLE FOR H. O. H.

The Harlem Opera House will open with Shubert vaudeville on Monday, November 6, one week after it will have closed under the Keith direction. The opening show at the house will be "Spice of Life," Morris Green's and A. L. Jones' unit, which will come direct from the Central. The Harlem Opera House will be the next week for Shubert units to play after the Central Theatre, instead of the Shubert-Crescent, which will then follow the Harlem theatre.

Max Rudnick has been appointed to manage the Harlem Opera House under the Shubert direction. During the week the house will be dark, closing on October 30, as a Keith house, the lobby, entire outside, and part of the interior, will be redecorated.

"REVUE RUSSE" ACTOR IN VAUDE.

CLEVELAND, Oct. 23.—Nathal, the Frenchman who caused a sensation in the "Revue Russe," which closed at the Booth Theatre in New York on Saturday, doing a monkey impersonation, is playing with the Shubert Unit, "Oh, What a Girl," at the Loew's State Theatre here this week. Nathal dresses in a monkey suit and climbs all over the house from auditorium to balcony and back to the stage.

MUSICAL SHOWS LEAVING BOSTON

Boston, Oct. 23.—Two of the musical shows which have been making history in Boston for the past three months and the much-advertised "Music Box Revue" are now announcing the end of their engagements. George M. Cohan's "Little Nellie Kelly," playing to capacity business at the Tremont Theatre, where it is now in its thirteenth week, will play two weeks more after this Saturday, when it will open in New York. "Shuffle Along," the famous colored show, will close at the same time at the Selwyn, with a record of fifteen weeks in Boston. "The Music Box Revue," in its third week at the Colonial, has two more weeks to go.

Another musical show opened in Boston this Monday night, "The Rose of Stamboul," which will run but two weeks at the Shubert.

"Nice People" is in its last week at the Hollis Theatre. It will be followed for a two weeks' run by Doris Keene in "The Czarina."

"The Bat" is still playing to great business at the Wilbur, and will stay in Boston for some time to come.

"Spice of 1922," now playing its second and final week at the Boston Opera House, is surprising by doing very good business, the \$2 scale helping considerably.

The Plymouth Theatre is dark this week, "Lawful Larceny" having closed its engagement on Saturday. Nance O'Neill, in her new vehicle, "Field of Ermine," will open here next Monday for two weeks only.

N. V. A. DINNER TO WAR HEROES

The twenty-four Allied War heroes, who represented the Inter-Allied War Veterans' Association at the American Legion Convention in New Orleans and who also represent seven different foreign countries, will be the guests of honor at a dinner to be given to them by the Metropolitan district of the American Legion, under the auspices of the National Vaudeville Artists' Post 690, in the grand ballroom of the club house on Thursday evening, October 26, at 7 p. m. In the evening they will be guests of the American Legion at the Strand Theatre.

Gen. Pershing has promised to attend the dinner, and the presence of Judge Kenesaw Mountain Landis is also assured. The consular representatives of all foreign countries in New York City will also attend. The twenty-four guests of honor have all been disabled in the great war, and come from England, France, Italy, Belgium, Serbia, Czechoslovakia and Portugal.

COCHRAN SEES "NELLY KELLY"

Charles B. Cochran, the London producer, went over to Boston last week in company with George M. Cohan to look over the latter's musical comedy, "Little Nelly Kelly," at the Tremont, with a view of obtaining the London rights to the piece. It is probable that the London production will be made jointly by Messrs. Cohan and Cochran.

While in the Bay State he also glimpsed "The Music Box Revue" and "Shuffle Along," both of which he will also sponsor in London.

"SCANDALS" AT CUT RATES

Tickets for George White's "Scandals," now at the Globe Theatre, were listed in the cut-rate offices for the first time last week. Seats on sale are the \$3.85, \$3.50 and \$2 ones, the orchestra seats not being offered at bargain rates. The "Scandals" is now in its ninth week, and will play only a few more weeks. It will be followed by Dillingham's new show, "Judy and the Bunch."

JOYCE FOR MUSICAL COMEDY

Jack Joyce, well known vaudeville single, has been signed by Arthur Hammerstein to appear in one of the leading roles of a new musical comedy. The book and music of the show, as yet unnamed, are being written now by Otto Harbach and Herbert Stoddardt. Joyce is a very clever dancer, although he is handicapped through the loss of a leg in the recent war.

CHICAGO'S SLUMP CONTINUES

CHICAGO, Oct. 21.—Just how long the managers can hold out with present theatre attendance way below par is problematical. Chicago, just now, is in a bad slump. Possibly the weather is responsible—true, the days are warm and the evenings are balmy, too nice to keep the public off the streets. If a cold snap would happen along it would, at least, give the managers an opportunity to find out if this is the real cause.

Chicago is enjoying good entertainment; plays and musical pieces that have prospered in the East; here they are:

Al Jolson tops the list with the biggest attendance at the Apollo; Jolson is a big favorite in the Windy City.

Ed Wynn in "The Perfect Fool" is doing fairly well at the Illinois, where he will remain until the middle of November.

Frank Bacon, who has enjoyed the longest engagement in the history of the theatre in Chicago in one production, will also cut his stay, leaving here Sunday night, Dec. 9, which will be his 601st performance. His company will rest until the holidays and then go to Boston.

"Good Morning, Dearie," at the Colonial which is going into its ninth week and doing way below expectations.

"Thank You," at the Cort, also doing only a fair business.

"The Cat and the Canary" at the Princess is doing nicely, but another mystery drama, "The Charlatan," which opened only Sunday night at the Playhouse, will tarry only another week in our midst because the public would not take an interest in it.

Pauline Frederick is still at Woods', but will soon give way to "The First Year," with Frank Craven.

Ernest Truex in "Six Cylinder Love" at the new Harris is doing nicely.

George Arliss is giving theatregoers a treat in his splendid acting in "The Green Goddess" at the Great Northern.

Leo Ditrichstein has extended his stay at the La Salle; he was supposed to take his play to New York, but could find no suitable theatre at this time, although, it is understood, New York is in quest of good plays.

Pauline Lord is playing a two weeks' engagement at the Studebaker prior to the coming of "The Hairy Ape." This production is using big advertising space in the papers.

Irene Bordoni in "The French Doll" will come to the Powers tomorrow night for a three weeks' engagement, and Jobyna Howland in "Greatness" will occupy the Olympic on Monday night. These two latter productions are the only new offerings promised for the coming week.

LEIGHS SUE THE CONNELLYS

Elizabeth and Bert Leigh, actress and actor, brought suit last week against Jane Connelly and Erwin Connelly, doing business as Jane Connelly & Co., under which name "Extravagant Wives," a sketch, is presented in vaudeville, for breach of contract, alleging two weeks' salary is due each, in lieu of the usual notice of termination of employment. Bert Leigh is suing for \$342.10, which represents two weeks' salary and \$42.10 alleged to be due on an I. O. U., and Mrs. Leigh is suing for \$50. The Leighs were dismissed on Sept. 6, when they were playing in Syracuse. The Jane Connelly act played the Palace Theatre two weeks ago.

The suit was filed in the Third District Municipal Court last week through Attorney J. Rafterey, of the law firm of O'Brien, Malevinsky & Driscoll.

MILDRED'S CREDITORS CALLED

The first meeting of the creditors of Mildred Harris, former wife of Charles Chaplin, who filed a petition of bankruptcy on October 2, will be held on October 27, at the office of Force Parker, referee, at Room 832 of the H. W. Hellman Building, Los Angeles, California.

As a matter of legal form, all creditors are duly notified to be present at the meeting to prove their claims, appoint a trustee, examine the bankrupt and consider a petition of the trustee to sell the property of Miss Harris and transact such business as may properly come before those

SHUBERT VAUDEVILLE FACING BIG SHAKE UP IN OPERATION

Three Houses Off the Circuit and Three Shows Out. More to be Dropped This Week. Hussey Quits the Gerard Unit

A big "shake-up" in Shubert Vaudeville is looked for almost any day now. Rumors have been afloat for the past week that the affairs of the unit shows are in sufficient chaotic shape as to warrant Lee Shubert's stepping in as field general, in hopes of stimulating new interest in the venture and jockeying the project to more desirable results.

Shubert's action is said to have been precipitated by the "bad breaks" the combination shows have been getting, both locally and out of town. The last straw was broken last week when three theatres were lopped off the circuit, with an equal number of unit shows being withdrawn.

The theatres abandoned for the unit show idea are in Des Moines, Iowa; New Haven, Conn., and Kansas City.

The shows withdrawn are Eddie Dowling's "Hello, Miss Radio," which never really got a good start; Weber and Friedlander's "Laughs and Ladies," and Barney Gerard's "Funmakers," in which Jimmy Hussey was featured. In addition to these several other units, which have already been characterized as weak outfits, will more than likely stop this week.

The Barney Gerard unit, which played at the Garrick, Chicago, last week, closed on Saturday night, and Jimmy Hussey, who headed the cast, left and will not be seen again with the show when it resumes.

Two weeks ago Hussey sent his notice to Gerard claiming that under the arrangements he could not make any money. Hussey's contract was said to call for a salary of \$500 a week and a 50 per cent share of the profits. The show has been out five weeks and Hussey claims that he has drawn nothing in the way of profits. After the first three weeks of the show's tour he stated that he had become convinced that he could not make any profits on the venture. He figured that he should have made a big profit in Cleveland and Chicago, and sent in his notice to take effect after the playing of these two dates. Big expenses in salary and operating expenses, he declared, made it impossible for him to make anything in the way of profits. He further said that the houses were too small to make it worth his while, so was leaving. Hussey was booked as a single to go to Waco, Texas, for the annual fair at the Cotton Palace and receives a salary of \$1,500 for the week.

Barney Gerard, who also was in Chicago, said the show would leave immediately after closing for New York, where it would be reorganized. He said that he had not engaged anyone to take Hussey's place, but it is said that Jack Norworth is being considered. He said that the salary list of the show was so large that the making of any profit was out of the question unless a very big business was done.

The vaudeville portion of the show was composed of Harry Hines, Mason and Keller, George Stone, Anny Propp, Matty White, Morton Beck, and Libby and Sparrow. The show did the best business of any that up to the present has played the Garrick.

A retrenchment in the salary lists of a number of units seems the only plausible solution to take the producers "off the nut" on production cost and weekly running expense. Even some of the shows that have played to good business have found it impossible to get by at the \$1.50 top. The shows are booked in on a percentage arrangements, running from 35 to 50 per cent going to the house and the remainder to the producer. Many of the houses are said to have an insufficient seating capacity to give the showman a break when business is good, to say nothing of when it is off.

A movement was on foot early in the

week to shave salaries. The proposition was put to the performers on the ground it was the only way the shows could continue. Many preferred to stay at the lower figure while others are said to have handed in their notice. According to information coming from an authoritative source the producers hope to lop off \$1,000 weekly on the show payroll.

Harold Berg, who has been doing special exploitation work along the line, has been called back to the main office. All of which does not look entirely rosy for the promised \$25,000 advertising campaign that was hinted at earlier in the season. With the showman having rough sailing, it is doubtful if they are still amenable to this idea, especially the ones decrying lack of capacity.

While an enormous outlay in salaries and production cost have been the rule with the unit shows since inception, a veteran showman argues that the money has not been spent judiciously and that the shows need considerable rearrangement and bolstering up before they can achieve any great financial results. His argument seems to be echoed all along the line. Just what will be done in this direction could not be ascertained up to press time.

Zella Rambeau will open on the Proctor time next week in a satirical comedy, "The Four Horsemen."

"HITCHY-KOO" CLOSES

Raymond Hitchcock's new version of "Hitchy-Koo" closed on Saturday night after a two weeks' engagement at the Shubert Theatre, Philadelphia, and the big production made by the Shuberts has gone to the storehouse.

The show was originally scheduled for a run at the Century, New York, after the Philadelphia engagement, but after the out of town opening this plan was abandoned. The show, a big one, was in two acts and thirty scenes, lavishly mounted and presented by a company of one hundred and twenty-five. The salary list amounted to over \$14,000 a week and it took five big cars to transport the production.

The piece was written by Harold Atteridge with music by Jean Schwartz and Cole Porter. J. C. Hoffman staged it.

It was apparent immediately after its opening that a great amount of revision was necessary before the piece would be ready for a Broadway presentation and this was at first considered but finally given up and the show closed.

In the cast in addition to Hitchcock, was Benny Leonard, the light weight champion, Brendel and Burt, May Boley, Jack Pearl, Lila Hoffman, Ben Bard, Billy Ritchie, Harry and Grace Ellsworth, Helen Kern and many others. The chorus numbered sixty.

MUSICALIZING "LADY FRIENDS"

Harry Frazee will produce a musical comedy version of "My Lady Friends," which was a former starring vehicle of the late Clifton Crawford.

SELLS-FLOTO CIRCUS CLOSING

The Sells-Floto Circus will close the season at Ardmore, Oklahoma, Nov. 8, and will proceed from there directly to winter quarters at Peru, Ind.

HART-KEITH CASE UP

The most important legal case affecting the theatrical industry which has arisen in a number of years will be tried this week, when the Federal Courts, in the suit brought by Max Hart, former Keith agent, for several million dollars against the Keith and Orpheum Circuits, will decide whether or not vaudeville comes under the jurisdiction of the Sherman anti-trust law.

Hart alleges that the action of the Keith and Orpheum circuits in barring him from booking acts into its theatres was in restraint of trade, but the defense holds that vaudeville business does not come under the heading of trade, since it sells or handles no actual commodity and does not constitute "interstate commerce."

The trial of the Hart vs. Keith case will begin this Wednesday before Federal Judge Mack. It is expected that over a hundred witnesses will be called by both sides, among them prominent theatrical agents and actors. Harry Mountford and James W. Fitzpatrick, officials of the American Artists' Federation, may be called to testify by Hart's attorneys.

Important legal counsel is arrayed on both sides. Martin W. Littlefield is chief counsel for Hart, being associated with the law firm of Eppstein & Axman, while Charles Studin, Maurice Goodman, Judge McCall and Senator Walker will represent the defendants.

The recent decision of the United States District Court of Columbia, which granted \$250,000 damages under the Sherman law to the Baltimore Federal League Baseball Club against organized baseball, and later refusing the motion for a rehearing of the case, will probably be used by the defense to prove that vaudeville cannot be classed as commerce.

The Baltimore Feds alleged that the organized baseball team owners of the National and American leagues had conspired to put it out of business. The highest tribunal in the country, however, decided that the transportation of baseball players across various state borders did not constitute interstate commerce.

NEW TRIAL FOR COLUMBIA SUIT

A new trial of the \$30,000 suit brought by the Columbia Amusement Company against the American Burlesque Association has been granted by Justice Cohalan, of the Supreme Court, who signed the order putting the case upon the November trial calendar this week. The case was tried before Justice Cohalan and a jury last June, and resulted in a jury verdict for the American Burlesque Association. Leon Laski, attorney for the Columbia, made a motion that the jury verdict be set aside, and Justice Cohalan rendered an opinion in which he said that the verdict was not justified by the facts in the case.

The Columbia's suit is for the payment of \$30,000 due on two promissory notes delivered to it by the American Burlesque Association in 1920. One of the notes is for \$10,000, made on July 30, 1920, and the other is for \$20,000, made on October 23, 1920, both of them payable on demand. The defense set up by the American Burlesque was that these notes were put up in return for stock in the Mt. Morris Theatre, in New York and the New Capital Theatre in Washington, D. C., which were owned by the Columbia. The understanding at the time, it was set up, was that payment would not be demanded until the stock purchases showed enough profit to pay the \$30,000 pledged.

BRADLEY CALLED TO CALIFORNIA

Harry Bradley, who plays the role of the priest in "Abie's Irish Rose," at the Republic, was summoned to California last week, where his wife is said to be critically ill. He left for the Coast after the performance on Friday night. An understudy will do his role until he returns.

SHOW FOR FRITZI SCHEFF

The next production to be made by Max Spiegel will be a musical comedy in which Fritzi Scheff is to star. J. Fred Coots, writer of the music of "Sally, Irene and Mary," will supply the score and McElbert Moore the lyrics.



MARGA WALDRON

This week, The Alhambra Theatre, New York; Oct. 30, The Royal; Nov. 6, The Colonial

VAUDEVILLE

AGENTS MUST BE INFORMED AS TO ACTS

WILL SPEED UP BOOKINGS

A new rule in the establishment of co-operation between bookers and artists' representatives in the Keith Vaudeville Exchange, was posted this week by W. Dayton Wegefarth, general booking manager and efficiency expert for the organization, which requires the employees of every booking agency holding a franchise with the Keith exchange to be fully informed regarding every act on the books of his employer. A great many agencies employing several men to secure bookings for acts, have divided their clients among these men, each being informed thoroughly of only the act he has had to secure work for, and ignorant of details about the acts which another member of the same firm is handling. This has caused slight and unnecessary delays in the bookings of acts, for when a booker would have to learn something about a particular act, he couldn't, as a rule, ask anyone in the office which controlled that act for information, but would have to wait until the man handling that act came along.

The bulletin, stating the new ruling, is as follows: "To All Artists' Representatives: Recently I heard a booker ask an agent who was in the employ of a certain agency, about a certain act. The agent replied that another man in the agency handled that act. Every agent who operates on these floors must be informed about all the acts his employer has to offer, otherwise the business of this office will be impeded. For instance, any employee of the Bentham, Casey, Marinelli, etc., agencies must be able to answer questions about any act in the agency with which he is employed. This rule will go into effect immediately, so please be prepared."

Added to this rule, on the same bulletin, was also a warning to agents in regard to entering the wired-in parts of the booking offices on Sundays, which was to the following effect: "The same restrictions which govern the conduct of these offices during week-days, remain in effect on Sundays. In other words, an agent has no right whatsoever in any part of the offices where desks are. Complaints have made this order necessary, and I hope that it will not be broken again.—Wegefarth."

N. V. A. COMPLAINTS

Henry and Moore have complained against Ubert and Carleton and Wheeler and Potter. They claim that the first act is using the "mouse in the trap" gag, and the "soft head under a stiff hat," bit, and allege that the second act is using the "mouse in a trap" gag.

The Great Blackstone, the magician, has filed a complaint against Lionel Martelle, alleging that Martelle is using his "Dancing Handkerchief" illusion, Blackstone says that Martelle formerly worked in his act and lifted the bit from him.

ASKS FOR MORE ALIMONY

Supreme Court Justice Lehman reserved decision in the application of Mrs. May Stanley Childrey for a separation from her husband, Stanley Morgan Childrey, a vaudeville actor known on the stage as Stan Stanley, and for an increase in her temporary alimony of \$100 a week. She also asks permanent custody of her two children, Rita, aged 7, and Stanley, 3. Childrey did not enter any defense.

The couple were married in Indianapolis, July 11, 1910. Cruelty is the basis of her complaint.

ENLARGING N. V. A. CLUB HOUSE

Negotiations are now being carried on by the National Vaudeville Artists Club for the acquisition of the third floor of the E. B. Marks building, which adjoins the clubhouse, at 229 West 46th Street. The third floor of the Marks building is on a level with the main lobby of the National Vaudeville Artists clubhouse, and the intention is to break down the wall between and extend the floor of the clubhouse into the new building.

The new floor will be used to house the offices of the National Vaudeville Artists and also for the purpose of enlarging its circulating library, of which Alice Remsen is in charge. The library at present is situated on the mezzanine floor, where it has a limited amount of space which compels the amount of books to remain within a certain number, and doesn't offer very good opportunities for a reading room, which the N. V. A. has desired to install in conjunction with the library.

The Vaudeville Artists Club has often tried to secure the property in the rear of the clubhouse, which extends to West Forty-seventh Street, but has been unable to do this, as the property is owned by the Government. If this site can be purchased eventually, it is planned to extend the grand ballroom and make it twice its present size, in addition to building several hundred more rooms to accommodate the great demand for them by the members, as a long waiting list for rooms has been created. The members of the club have found that the service and the quality of the food are unusually good and the prices very reasonable in comparison with any of the hotels, and have clamored for larger accommodations.

ORPHEUM SHOW IN HARD LUCK

Hard luck hit the bill at the Orpheum Theatre, Kansas City, a bad wallow last week, on the opening day of the show. It began with Connie O'Donnell, of Hurst and O'Donnell, who was taken sick the day before in Denver, and had to be taken away to the Fitzsimmons General Hospital, that city, where he is now in a critical condition. His sudden illness was due to the reaction of injuries he received in the war. Frank Hurst did a single for the rest of the week.

On the opening day, May Erhie, of Ernie and Ernie, was also suddenly taken ill, being stricken with incipient appendicitis. Her partner also did a single for the week. Fid Johnston, with Jack "Rube" Clifford, on the same bill, was next to be taken ill on the opening day. Barclay and Chain were called in from Mainstreet Theatre, Kansas City, and filled in for them. The rest of the bill played all right and included Edith Taliaferro and Company, "Parlor, Bedroom and Bath," De Witt Burns and Torrence, Cook, Mortimer and Harvey, and Al Herman.

MONTAGUE LOVE INJURED

CHICAGO, Oct. 21.—While doing a fall in his act, Thursday night, Montague Love, who is now playing at the Palace here, broke a bone in his right hand. The hand has been put in splints. Mr. Love will continue to play vaudeville for one week more, then will go to Miami, Florida, to join Alice Brady where he will work in pictures for four weeks. Love expects to return to vaudeville at the end of his picture engagement.

STONE MAKES NEW DONATION

In addition to the many books he has already donated, Fred Stone made a new gift last Saturday to the National Vaudeville Artists' club library, consisting of a special set of Rex Beach's books. This set had been especially bound, half-leather, with the name of the N. V. A. club in gold letters on each book, at Stone's own expense. Rex Beach is Stone's brother-in-law.

NEW KEITH HOUSE FOR AKRON

WILL OPEN EARLY IN 1923

In addition to the four new Keith houses soon to be opened in Cleveland, Dayton, Brooklyn and New York, as announced in THE CLIPPER recently, plans for another Keith theatre, to be built in Akron, Ohio, were completed last week. Construction on this house will be started immediately, the intention being to have the house ready for the early part of 1923.

A site has been purchased for the Akron theatre at the corner of High and Main streets in that city. When completed, the house will have a seating capacity of 2,400 and will be the largest theatre in the city. Its policy has been determined, thus far, for vaudeville and motion pictures, but whether this will be done on a split week or full week basis, has not definitely been decided. In all probability, the theatre will play six acts and a feature picture for a full week stand.

The Akron theatre will be opened after the other four theatres now in construction have been started on the route. The newest date for the opening of the new Cleveland theatre, in conjunction with the sixteen story office building, is now given as November 6th. The opening of the Dayton theatre will be held a month later. The Brooklyn theatre, which is to succeed the present Orpheum theatre in playing big time Keith vaudeville, will be the third house to open, and will be followed by a new Keith theatre on West 125th Street, which will replace the Alhambra as the Keith big time Harlem house.

BOOKED ON LOEW TIME

Several standard acts have been booked for a tour of the Loew Circuit opening within the next two weeks. Among the new Loew time players are: Three Martells, opened this week; Fid Gordon, Syncopating Seven, Clark, Mack and Bernard, Weston, Wagner and Knowl, and Howard and Earl, the last two opening October 30, and Nov. 6, respectively. All of the acts have been booked by Bert Jonas.

SHEEDY ACTS IN COLONIAL

DETROIT, Oct. 23.—The Colonial Theatre here will be booked by the Sheedy Vaudeville Agency of New York, through the Gould and Leichter offices in this city, through an arrangement made with Warren and Cohen, owners of the Colonial. The house will play a program of five acts, for a full week stand. The International Booking Offices, of Chicago, formerly booked the theatre.

FEDERMAN MANAGING REGENT

Harry A. Federman, formerly assistant manager at B. S. Moss' Regent theatre, is now manager of that house, having succeeded Fred Campbell. Campbell has returned to the Mary Anderson theatre, Louisville, Ky., as manager, in which capacity he served at that house before coming to the Regent.

RAJAH CHANGES POLICY

READING, Pa., Oct. 23.—The Rajah Theatre here will inaugurate a change in policy today. It has heretofore played eight acts each performance, giving two shows a day. Beginning today, five acts will compose its show, playing three performances a day. The house is doing good business.

"FOLLIES" IN LOEW HOUSES

The Loew chain of vaudeville theatres in the larger towns comprising the circuit, will have a series of local "Follies," the cast of which will be girls living in the same town or vicinity of the theatre. The "Follies" will be somewhat on the style of that done at some of the Keith houses recently throughout the city.

Joe Ward, theatrical producer, has been signed to put on the shows in different towns for the coming year. The first of the "Follies" opened Monday in Newark at Loew's State Theatre, where a cast of fifty local girls in a revue are receiving extensive billing, and who are the cause of considerable business for the box office. The act is scheduled to play a full week, or longer. Non-professionals only are eligible.

HOUDINI ACCUSES BLACKSTONE

Harry Houdini, the handcuff king, has filed complaint with the National Vaudeville Artists Club, asking that they compel the Great Blackstone to refrain from doing his "Overboard box," bit. This consists of Houdini's being locked securely in a large box, and being lowered into a tank of water, and making his escape. Houdini states that he received Blackstone's promise, two years ago in Atlantic City that he would not do the bit, and that Blackstone is now featuring it as part of his act, which is playing the Pantages Circuit.

CONROY AND MURPHY TEAM UP

Frank Conroy and George Le Maire have split their partnership again. LeMaire having been routed over the Orpheum circuit with "The Dentist" act, and Conroy again teaming up with Frank Murphy. Conroy and Murphy will be seen in "The Sharpshooter" turn, which Conroy had been doing with Le Maire on the same bill with "The Dentist" act up to recently. Le Maire originally did "The Sharpshooter" act in "The Follies of 1919" with the late Bert Williams.

MAJESTIC HAS NEW MANAGER

CHICAGO, Oct. 23.—William G. Tisdale has resigned as manager of the Majestic Theatre, a position that he has held for the past five years. Wilbur Williams will succeed Mr. Tisdale as manager. Mr. Williams is a well known theatrical agent. Last Summer he brought "Her Temporary Husband" to the Cort, he handled the publicity for "Strut Miss Lizzie," and of late has been working for U. J. Herrmann and James F. Kerr's radio show at the Coliseum.

EVIDENCE ACT ROUTED

"Circumstantial Evidence," the dramatic playlet appearing at the Palace Theatre this week, has been routed over the Orpheum time, and will open on November 20 in Omaha. John Davison, the motion picture star, who appears in the leading role, will remain in the cast for the Orpheum tour.

BRYANT WASHBURN IN ACT

Bryant Washburn, the motion picture star, and his wife, will be seen together in a vaudeville act over the Orpheum circuit. They will open in a comedy sketch on October 29 at the Orpheum Theatre, San Francisco, billed as "Mr. and Mrs. Bryant Washburn."

SUNDAY CONCERTS AT STATE

The State Theatre, Jersey City, which was recently added to the Keith Vaudeville Exchange, began playing Sunday concert performances on October 22. Bill McCaffery books the house, which plays a two-a-day split week policy, and two concert performances on Sunday.

VAUDEVILLE

RIVERSIDE

The house orchestra has at last come into its own, and has been given the recognition which they have so long craved. Julius Lenzberg has for years directed the orchestra in the pit here, and has always been a great favorite with the patrons. This week it is not merely "Orchestra Under Direction of Julius Lenzberg"—but "Julius Lenzberg"—headliner, and director of novelty orchestras. Lenzberg and his house orchestra have been given a setting, and a spot, opening after intermission, and this week are presenting an act of their own. It is fortunate for a great many of our well-known orchestral directors that they weren't present on Monday afternoon. For with only half the theatre occupied, Lenzberg and his orchestra almost tore down the roof, and left that half-house of people yelling, applauding, whistling and shrieking their desire for more—more! It is doubtful if any act has scored a bigger hit in the history of the Riverside. The best part of it all is that Lenzberg deserves it. He's not only a capable leader—but is original. His intermission and overture numbers have always been novel and worth listening to. He has a pleasant personality, and plenty of ideas. He played several instruments, and lighting effects with one scene to "Three O'Clock in the Morning" were very effectively used. Robert Emmett Keane couldn't control his enthusiasm at the end of Lenzberg's act, ran out and congratulated him and told the audience of how wonderful he thought Lenzberg was. He stated that Julius belongs on the higher side of the footlights from now on. The audience more than agreed with him.

Keane and Claire Whitney were spotted to close the first half, with their playlet, "The Gossipy Sex," in which they are supported by F. B. Hersonne, who is excellent in his role. The offering, written by Lawrence Grattan, is positively brilliant. Keane is perfect, and Miss Whitney also flawless.

"The Realm of Fantasy" was the other act to be featured and which worked in full stage. It was poorly spotted in closing the show, for a great many patrons walked out after the first scene, not knowing that two more were to follow, and that those two would be the best part of the act. The lateness of the spot also handicapped Jimmy Lyons, who has succeeded Frank Ellis in the cast. Lyons does a funny "Dutch" character, but couldn't do credit to himself or his material on so late, although he did get quite a few laughs. The orchestra director showed remarkable ability with a violin solo, poorly spotted in the act for good results, unless the act were on earlier.

Guiran and Marguerite are featured in the offering, and prove worthy of the billing. Their ballet and Russian work is of the very best, containing some sensational steps. The eight English girls are excellently trained, though it seems to us that there were only seven on Monday afternoon. The act is one of the most beautifully staged in vaudeville.

Moss and Frye appeared fourth, and are funnier than ever with their old and new material.

Emilie Lea, supported by Clarence Rock and Sam Kaufman, preceded them with a very well-staged dance offering. Miss Lea is wonderful on kicks, side and forward, as well as back, and has an exceptional dance partner in Rock. Kaufman stands out as a dandy showman, and not only as "pianist."

Johnny Burke stopped the show on next-to-closing with his "Drafted" monologue, keeping the laughs coming every minute.

Russell and Devitt woke the audience up with their acrobatic portion of their act, after almost putting them to sleep with just a few lines of attempted comedy.

MacSovereign and Company would have a good novelty with the "Diabolo" juggling if the beginning of the act was cut, and the real novelties shown quicker.

G. J. H.

VAUDEVILLE REVIEWS

PALACE

An array of standard acts for the most part, more or less well known to theatre-goers. Of the ten offerings, two are held over from last week, some are repeaters and no less than four of them are dancing acts, the repetition of which is the bill's greatest fault.

Herbert's Loop the Loop and Leaping Canines, assisted by cats, pigeons and roosters, provided a suitable opener, the high scaling hounds doing much to put the act over.

The second spot brought the first of the four dance offerings, Rolls and Royce, in "A Vehicle of Class and Speed," who did a versatile routine of soft shoe dances that pleased. The team's talking material, however, might be improved upon considerably.

"Circumstantial Evidence," a dramatic sketch with enough comedy injected to make of it an unusually entertaining one of its kind, scored as big a hit as any similar sketch shown at this house in some time, regardless of the cast of players. In this act John Davidson, movie and dramatic actor, has the heavy role, backed by a company of twelve excellent actors. Throughout, the piece is realistic, and holds the undivided attention of the audience, especially when Davidson is at work. For detailed review see under New Acts, on another page.

Wells, Virginia and West represents their success of several months ago at this house when at one bound they leaped into the ranks of the best of show-stoppers. The three of them do their share, of course, but it is up to the "kid" to put the act over with a bang. The girl has a variety of steps and a style quite her own, while the boy when at his best has an assortment of jazzed up classical steps. Earlier in the act the man holds down the bag while the boy's intermittent bits of dancing gets across easily.

Two laughs a minute, was the speed with which they were handed out by Zuhn and Dreis for the greater part of their nut-comedy offering. The "Demented Americanos," with a technique of their own, had their cross-fire loaded to the brim with funny stuff, and not a dull second happened while they were on. The talk concerned the opinions, each had of the other's relations, etc.

Held over from last week, the re-united Cansinos (Elisa, Eduardo, Angel and Jose) closed the first half in a "Fantasia Espanola," a routine of Spanish dances, superbly done, in a pretty set, and gorgeous costumes. Vaudeville could stand many more such productions of the Cansino type for each of them are artists to their finger tips.

One of the repeaters on the bill, George Le Maire's "At the Dentist's," opened the second half, scoring as usual when Le Maire has Joe Philips in the dentist chair, and later on the table giving him a few tips on osteopath methods. No act could carry a more sure-fire laugh producer than favorite, and of course "Eili Eili."

The second act on the bill to be held over for a second week, Belle Baker, did her usual stuff and made her hit as per schedule. Miss Baker sang a variety of songs, the one or two exclusive ones being credited to Bert Kalmer and Blanche Merrill. For an encore she did an old favorite, and of course "Eili Eili."

Jose Rome and Lou Gaut, seen here but a few weeks ago, held the next-to-closing spot with their comedy and dance offering, holding them in until the closing act went on.

May Wirth, with Phil, the riding comedian, and Family closed the show in a versatile circus and "horsical frolic" affair. The antics of Phil kept the audience seated and laughing all through.

M. H. S.

BROADWAY

Worden Brothers, the opening act, left the house in a good humor and each following act kept on piling it up. The Worden Brothers have a style that is a little bit different.

Franklyn and Hall followed. They have a swift moving piano act that is good for laughs and applause all the way. While Franklyn has not a particularly good voice he puts over his songs well and the two of them harmonize nicely. They have one or two gags that are a bit raw, especially in their medley, where they speak of a dangerous girl and follow this title up with "Joe's Got It, etc." Outside of this the act is good and should go over in any house. They are strongest on their bit with the ukeleles which gives Hall a chance for some flash work.

Billy Dale and Company have a compact little offering with more or less of a plot built around Dale's fondness for the young women. Dale plays the part of a clean old man with dirty habits, an old roue always after chickens, and he puts it over in great style. The boy who takes the part of his son has a good voice and does well with his part also. The girl in the act is good looking and acts well, besides having a very fine soprano voice. Much of the material is special and several of the situations, while not exactly new, are put over in such a way that they are sure-fire. The business with the thermometer got a big laugh and the song "Thirty Years Ago" made a fine finish.

Pressler and Klaiss had them eating out of their hands from start to finish. From the time that Miss Klaiss came out and sang her blues in a manner all her own until they finished with their dance the house was theirs. The answer was that they stopped the show. Miss Klaiss has reached the point where she is one of the best singing comedienne on the stage today and Ed Pressler doesn't need any praise for his style of clowning. It is a joy to watch this pair work. Pressler can do more funny things with his legs and face than seems possible and everything he did was the signal for howls of laughter. They could have kept on indefinitely if Pressler had not killed his own hand voluntarily.

"The China Blue Plate" is a well-planned and well executed little playlet that seemed a little too high-class for this house. A young plumber is throwing his girl over because she is falling for a Rolls-Royce dude. They meet in the Chinese restaurant where they have been in the habit of going and there they quarrel. She tells of what she will be able to do for him after she accepts the rich man's gifts but he uses some harsh language. Sam, the Chinaman, intervenes as the lover is about to smash a plate and tells the story of the plate, the scene going to a replica, in blue and white, of the scene upon the plate. There the young girl foregoes love for riches, crosses the Bridge of Lost Souls, repents of her bargain and commits suicide in the river of life. The fable is well brought out and the acting is good. The singing at times gets in the way of the plot, which is strong enough to stand on its own legs. The vocal work is good, but at times unintelligible. The act is excellent.

Henry and Moore dance well and work hard. They get a lot out of their material, using very few gags but some good bits of business. The man's work on the violin is good and the bull fight is funny but a little raw.

Cartmell, Harris and Company have a very fine dancing act, worthy of a better position than closing. The scene in the marriage bureau is good but slows up the action a little. The opening and finish is great.

C. C.

COLONIAL

Joe and Willie Hale opened proceedings with their familiar juggling specialty in which they manipulated everything but the piano and convinced all concerned that they are one of the best show-starting acts in variety.

The Dixie Four, a quartette of "unbleached Americans," followed with a pot-pouri of old and new tunes and some remarkably clever dancing. The orchestra drowned out the voices in several of the numbers, but even this did not stop the boys from getting over to good results.

The inconsistency of feminine America, whether it be little Irene from Avenue Ten or the more fashionable Miss De Puyster from the other side of Fifth, is graphically illustrated in a double exposure novelty, "Around the Corner," featuring Billy Chase and Charlotte La Tour. Its dialogue goes to prove the contention that "the air" when given to you by a sub-deb, may be phrased in more flowery language than that of Tenth Avenue Aggie, but it's all the same whether dolled out in language or slang.

The Versatile Sextette cleaned up as usual with a happy mixture of musical selections, songs, dances and foolery that provides a whole show in itself, while Joseph K. Watson, a Hebrew comic who looks like the twin brother of Abe Kabbille, Hershfield's cartoon comedian, kept the audience in a happy frame of mind with rip-roaring monologue.

Tom Bryan and Lillian Brodick closed the first section with their delightful dance production, "Bill Board Steps," which, like good wine, seems to improve with age. Miss Brodick is magnetic, vivacious as ever and a dance exponent of first rank. Bryan also can hold his own when it comes to fast stepping. The act mobilizes another dash of pulchritude in Lucille Jarrot, their accomplished pianiste accompanist.

Brown and Whitaker gave the second a lively start in "Clown Topics," a happy conglomeration of mirth, melody and dancing that all but stopped the show. The man is a light comedian of remarkable ability and seems to be able to wring laughter from anything. Their finish was to tumultuous applause sufficient to hold up the succeeding act, although the latter was the headliner.

The "Aunt Jemima" act, which followed, drew down a reception that was easily an ovation. From the tooting of the first horn by Joe Raymond and his Little Club Orchestra to the very finish of the offering, the mob sat spellbound, recovering temporarily after each number to shower thunderous applause upon the singer, and returning to the coma-like state for her succeeding numbers. Tess Gardella is the Aunt Jemima, with the offering tailored to her measure. She affects the 'make-up and dress of the familiarly advertised pan-cake queen, while the boys are garbed in baker's attire. She opens with a lively number, later shifting to "Home Sick." The boys fill in with a selection, which is so masterfully handled as to explain their popular vogue with dance-mad Gotham. There is a likable dash of symphonic interpretation to their numbers. Jemima returns and sounds a dramatic note in her rendition of "Coal Black Mammy" and counters with "Aunt Jemima's Jubilee" for a finish. An eccentric cake-walk gives the desired effect to this number and provides a smash finish to the act. She was brought back for encores. From every standpoint the act was the out-and-out feature of the bill.

Ray and Emma Dean were also a valuable asset to the comedy department in a sure-fire talking act. The man does a semi-dance that is a cross between Bobby Higgins' Chewey and Frank Byron's "dude" detective.

Frank Wirth is an accomplished acrobat who gives his act a novel twist by essaying an inebriated gent, which works in nicely for some clever falls.

E. J. B.

VAUDEVILLE

CENTRAL

Again this week a strong vaudeville section is at the Central, but this time it is difficult to choose between the vaudeville and the revue as both are good.

The opening act, the Vintour Brothers, started the show right. These are two strong men who work neatly, without stalling, and have a good repertoire of hand-to-hand balancing tricks with a pleasant manner of putting their stuff over. The men are well built and have a finish that gets them a world of applause.

On second was Dan Healey in a little one act comedy by Harlan Thompson, entitled "The Man Hunt." It is an A. H. Woods type of thing with two beds, a girl in one, a man in the other, a house party, and everybody butting into the room. Healey plays his part as the much embarrassed young man who is trying to protect his ex-fiancee's reputation very well and Mariam Hopkins, in pretty pink pajamas, as the scheming fiancee, is a visual treat. She reads her lines acceptably but doesn't have to be much of an actress to get over, as she has all the looks necessary for the part. George Tripp does an Ernie Truex so well that he received a hand on each of his exits, while Ralph Bailey, as James, the butler, who knows all about what happens at house parties and makes quite a living at keeping his mouth shut, was well liked by the audience. Marguerite DeVon makes a good villainess. The lines are a trifle risqué in spots but always funny.

Harry Bloom has a good voice and puts over his songs well. He has a pleasant smile and works hard.

James C. Morton, with Mamie, Edna and Alfred Morton, is presenting practically the same act as he used on the Keith circuit and is getting the same results with it. The offering is a laugh from start to finish and Morton and his family work their heads off, giving the audience everything they've got. An audience appreciates this, especially when the performer is talented, and Monday afternoon's house took pains to show their appreciation.

Harry Royce, in a new dance divertissement, with Margo Rafarro, Maida Du Fresne, Joyce Wayne and Billy Maye, puts together the traveling navy man and the Sally, Irene and Mary theme into a sweet, fast-moving and altogether enjoyable dancing act. Royce himself is a splendid eccentric dancer, though a trifle weak on voice. The four girls are a really talented quartette, each of them doing her particular dance as well as possible. A thing that was particularly noticeable about them was the graceful posturing of their hands. The Oriental dance was well done, as was the minuet, the Spanish and all the others. It is difficult to pick one girl out of the four as all of them are good.

The revue portion has a connected story. "Stepping Around" is the title, with a book by Harlan Thompson, lyrics and music by William B. Friedlander, and the dancing staged by Earl Lindsay. The scenes are well done and the costumes are beautifully designed and in perfect taste. Several of them, especially in the Oriental scene, are extremely daring. The girls are good looking and the chorus work is very well staged. The outstanding features of the revue portion, outside of those above mentioned, are the comedy of James C. Morton, the singing and dancing of Dan Healey, the fine Oriental dancing and beautiful form of Margo Rafarro, the beauty of Miriam Hopkins and the voice of Harry Bloom. Many of the musical numbers are tuneful, those that stand out being "Radio," "The Stateroom Next to Mine," and "I Met a Girl in Araby." The comedy is sustained throughout, and while not new, is funny.

Alma Adair has retired from the cast of "The Passing Show of 1922," and will open in vaudeville at B. F. Keith's Eighty-first Street Theatre, November 13.

EIGHTY-FIRST STREET

Six acts of exceptionally good quality and a screen version of "The Ghost Breaker," a stage success of yesteryear with Wallace Reid in the role originally created in the spoken version by Henry B. Warner, comprises the new bill here.

Maurice Diamond and Company have the most pretentious offering on the bill in their revue, "Snapshots of 1922." The piece is elaborately mounted. There is a note of originality in the costuming and more than an ample share of rattling good entertainment, which combine to make it one of the best dance production acts we have glimpsed in some time.

The offering opens with an introductory bit with Diamond impersonating Leon Errol's rheumatic waiter role in "Sally." Assisted by three good looking girls, he utilizes the song "Every Girlie Wants to Be a Sally" to good advantage for a pocket edition ensemble. The act then goes from "one" to "full," with Diamond doing a messenger boy bit. He delivers a package containing a rag doll. He proceeds to handle it roughly, attempting a dance when the doll stands up and reveals itself to be his dancing partner, Helen McMahon. Miss McMahon is capital as the doll, effecting lifeless poses that defy detection. Irene Smith follows with an artistic toe dance. Diamond then turns loose a speedy acrobatic eccentric that contains many new and difficult steps. The trio of girls join him for a zippy dance finale. The act radiates novelty and is presented with snap and gusto. It was warmly received and can easily duplicate its success on any bill.

Ford and Price, a mixed duo of aerial artists, opened the bill with a slack-wire novelty that immediately won the audience. They did a routine of difficult steps, suspended in the air, that would have been a credit to any act, even if done on terra firma. The aerial interpretation, with its greater hazards, provided any number of thrills and was something new in this sort of act.

Burns and Lorraine followed with songs, dances and impressions of stage favorites. One of the men confining himself to dancing stars, while the other chose favorite songsters. The boys alternate in their impressions. Among their list were Pat Rooney, Eddie Cantor, George White, Al Jolson and George M. Cohan. A fast eccentric by both provided a punchy exit that went over to good applause.

Leona Stephens and Len Hollister have an amusing incident of California bungalow life called "Back in Beverly Hills," which is threaded together by humorous lines and situations that are sufficiently mirth provoking as to hit the mark and get them over as one of the most entertaining "two" acts in vaudeville. The man handles the comedy and sells his stuff like a real showman, while the woman adds class to the act and registers on her own in footlight impressions of Marilyn Miller in the "Silver Lining" number from "Sally," and Fannie Brice in "My Man" from a previous "Ziegfeld Follies."

Joe Laurie, Jr., the "pint size" comic, offers laugh material decidedly hundred proof, which readily intoxicates his hearers and convulses them with laughter.

Princess Jue Quon Tai, billed as "China's representative contralto," proved exceptionally pleasing in a song cycle that included a number of her native tongue and several others in English. The Princess has personality and a rich contralto voice. The latter is heard to best advantage in the ballad, "Why Should I Cry Over You?" She does another number contrasting the type of song sung in China when she left home and those the girls are singing now. Near the close of her act she beckons her younger sister on. The latter has a pleasing soprano voice and they harmonize in several numbers, with the younger girl doing a jazz dance for a finish. The act is a novelty and a hit.

E. J. B.

PALACE

(Chicago)

A splendid bill ushered in the third of a century week at the Palace.

John J. Nash had this popular place of amusement nicely decorated for the occasion.

The Six Hassens in their whirlwind acrobatics started off the bill with a lot of pep and Welch, Mealey and Montrose, three men, had it rather hard to follow this Arab troupe, because most of what they had to offer was of the same nature.

Edith Clasper, assisted by the Trado Twins, two splendid dancers, and Charles Bennett, who works well with her, was the first sign of a hit of the afternoon.

Miss Clasper has a pretty routine of dances and her act is richly staged.

As usual, Stan Stanley, working from the audience, got many laughs and earned his share of applause.

What the Palace patrons enjoyed greatly was Minstrel Monarchs, introducing four famous old minstrel men, John E. Gorman, Billy Golden, Charles Udell and Charles Whyte. This act has a novel beginning with Billy Tate, who works straight all through the act. The men who were popular in days gone by put on their cork make-up during the act and then each man went through a short routine of what he did years ago. The act went over big.

Mae and Rose Wilton, who are one of Chicago's favorites, delighted the audience with their neat offering. They could have taken many more bows, but did not come back.

The return of Lionel Atwill in "The White Faced Fool" was relished by everyone. His acting of the jealous Pierrot was splendid.

There were laughs aplenty for Walter C. Kelly as the Virginia Judge. An artistic treat held the audience until the end.

During the performance Judge Marcus Cavanaugh addressed the Palace patrons on the occasion of the Orpheum's third of a century accomplishments. He covered vaudeville since its inception from the days when it was just circus acts to the present presentation of our foremost stars from the legitimate and musical stage. In all it was a splendid tribute to Mr. Beck, Mort. J. Singer, Mrs. Kohl and all the Orpheum powers.

It looks like a big week for the Palace. Manager John J. Nash, that tireless worker, who enjoys an enormous popularity in Chicago, has plans for the entire week. The Knights of Columbus will occupy the Palace Monday night and the Paulist Choir will sing. The Elks will fill the theatre Tuesday night, and their band will play. The Association of Commerce will attend on Wednesday night, with the Police Band and the Association of Commerce Glee Club appearing on the bill. And the Woman's Federation of Clubs will occupy a large part of the Palace Thursday afternoon. Players playing here in legitimate attractions will also make their appearance at almost every performance.

R. E. C.

"A CLEAN TOWN" OPENS

WASHINGTON, D. C., Oct. 24.—"A Clean Town," a new play by the Nugents, authors of "Kempy," had its premiere last night at the Shubert-Garrick. The piece is a satire on the Eighteenth Amendment in which even the officials of a mid-western town do not escape the lure of bootlegging. That the prohibition law has given birth to a new form of corruption that reaches far and near is the dominant note sounded in the new play.

The cast is headed by Charles Ruggles and includes Ralph Locke, Francis X. Conlon, Frederick Truesdell, Allen Dwight, Scott McCarty, Isabel Vernon, Norma Lee, Leonard Doyle, Bernard Reinold, Louis Hendricks, Earle Craddock, Taylor Carroll and Lucile Nikolas. Richard G. Herndon, head of the Belmont Theatre Company, is the producer.

GARRICK

(Chicago)

The Garrick this week is offering Fred Ardath in the Shubert Vaudeville unit "Main Street Follies," an excellent attraction that pleased the patrons.

The revue end of the show is well staged and replete with laughs and good dancing. Ardath garnered a great many of the laughs in his drunk scene, which has been his specialty in his past appearances in vaudeville and productions. During the performance he worked with Charles Clark, who proved to be a first rate straight man.

Florence Campbell was a big hit, working not only with Morris in their regular act, but filled in all through the show. Her song numbers were well rendered. The minstrel number at the finale of the revue led by Miss Campbell was a fitting close to an all round good show.

The vaudeville part of the bill was composed of the Dolce Sisters, who put their song numbers over very nicely, harmonizing exceptionally well.

Jed Dooley and his nut comedy got no end of laughs, the little girl working with him making an excellent foil for his comedy.

Morris and Campbell in their usual vaudeville act, the Ave-Ate-Her, was a scream at this performance, going over strong.

Fred Ardath in his big bit of comedy, gathered all the laughs possible.

Art Landry's Commodore Band jazzed things up, to the delight of the audience, and closed the vaudeville end of the bill.

R. E. C.

STATE LAKE

(Chicago)

A wonderful bill greeted a packed house at the State Lake Sunday afternoon.

Bell and Gray opened with a very clever act, that of dancing on a tight rope. They are artists in their line.

Shattuck and O'Neil followed with songs, mixed with witty chatter. The girls certainly know how to sell their offering.

The Grenados have a dancing act that is a little out of the ordinary. They open in full stage with special settings. The act consists of clever dancing of the Spanish and Egyptian style. Three of the girls do the dancing while the fourth plays the violin to very good advantage.

Miller and Mack always go over with a bang with their clever hokum, dancing and nonsense.

Mildred Harris, with S. Miller Kent, in "Movie Mad," proved a real treat. Miss Harris has a clever sketch and gets everything out of it that is possible, ably assisted by S. Miller Kent and a stenographer.

The audience received her offering with an abundance of enthusiasm.

Bert Fitzgibbon, with his nonsensical chatter and songs, assisted by his brother at the piano, stopped the show cold.

Lovett's Concentration, a mystery act, closed the show and held the audience in their seats.

Tuscano Brothers and Herbert Brooks were missed by the reviewer at this show.

R. E. C.

FRANK FAY ON LOEW TIME

Frank Fay, assisted by the Callahan Brothers and a pianist, opened as a headline act at Loew's State this week, has been placed through Arthur S. Lyons, the independent agent. Fay has been given a six week route around the Greater New York houses. He plays a full week at the State and will do week stands in most of the houses.

VAUDEVILLE

REGENT

(Last Half)

Doman and Stanley opened the bill with their novel contortionist act. This woman and man work all the time they are on the stage and keep getting stronger as they go along. The hand jump finish by the man is one of the best things of its kind and gets them a fine hand.

Tom, Dick and Harry are three fine singers when they are harmonizing but when they try to do comedy or solo work they are just Tom, Dick and Harry. They open with some fine close harmony and take the audience by storm and then lose it all by doing a minimum of harmony for the rest of the act. None of the three have exceptional solo voices and their choice of comedy numbers is poor. If they would stick to harmony all the way through they would get over twice as good. The saxophone solo is unnecessary and does not help the act along.

Bobby Randall gets over best on his war stuff, most of which is original. The rest of his act is not up to this. He suffers a little from the effect he makes to punch his stuff over by mugging, making funny faces at the end of each line. If he would just shoot his gags fast and let them take it or leave it he would be more pleasing. An audience hates to be told, either in words or actions, that they have to laugh. They will laugh if it is funny, if it isn't, nothing will make them laugh. Randall starts weak but warms up as he goes along and finishes with a couple of cackles done straight which he puts over well.

"Petty Larceny," a sketch presented by Milton Aborn and written by Jack Arnold, is entertaining and amusing. The plot is neat, the situation good, although not exactly new, and the thing finishes when it should, although there wasn't much excuse for the secret service man kissing the girl who had accused him of being a thief, but then they do those things in sketches. The playlet, luckily, is practically actorproof. The word is used advisedly, for, outside of Charles Lewis, as Officer Callahan, the rest of the cast is weak. The lines are read in an unnatural manner and you are never allowed to forget for a moment that you are looking at make believe.

Elsie White is a blond young lady who knows how to put her songs over, even if she isn't wonderful with her dialect. She is excellent with her Hebrew, fair with her Irish and weak on her Wop. She finishes strong on "Sea Side Sadie" and puts everything she's got into a blues song, which she uses for an encore. The young lady is a talented performer and the audience showed its appreciation.

The closing act, "Dance Creation," is nicely dressed and costumed and most of the members are good dancers. There are five girls and a man. The act opens with some fine folk dancing by four of the girls followed by a fast toe dance by a fifth. The man does some great whirling pirouettes and the girls show an excellent sense of rhythm and good training in most of their numbers, the tamborine routine and break being exceptionally good. One of the young ladies is far from sylphlike but this does not detract from her work.—C. C.

COLISEUM

(Last Half)

"Veterans of Variety" headlined the bill for this half of the week here, and in closing the show, made good with sufficient effect to leave the audience applauding into the motion picture which followed the act. Edward E. Rice is no longer in the act, and it has been changed slightly to feature Frank E. McNish. All the individual specialties, done by Leonard Grover, Ed. Begley, Katie Rooney, Laura Bennett, Annie Hart and Eddie Gerard, are wonderfully done, and all show that the billing of "Nearing 70, But Can Go Like 60," isn't stating too much about their abilities. But we can't help but remark about Eddie Gerard particularly. If only a few of the younger generation's performers would study him and see his finesse, the polish of the man, and the artistry which he uses in putting over the smallest bit, we'd have some wonderful acts in vaudeville today.

Will J. Ward was on fourth, and after hearing his material, one would think that Ward was a member of the old-timers' act. He certainly has dug them up, from "hot or cold, he goes out in the morning" to the one about "don't take the horse in the middle or they'll all fall down." Ward, however, has picked them so old that they are new to most of the audience today, and therefore gets big laughs with them. He also sang several numbers, accompanying himself at the piano.

Ray and Emma Dean appeared between Ward and the "Veterans," and stopped the show. Ray Dean does a character similar to the one done by Byron, of Byron and Langdon in "The Dude Detective," quite a number of years ago, and does it to big results. The act seems to have been speeded up a good deal since we last saw it at the Riverside.

One of the best, if not the best, playlets seen in vaudeville, is that of "Highlowdown," offered by William Halligan and Company. Halligan turns from the tragic to the ridiculous in various bits, doing both dramatic and comedy excellently. The playlet has been excellently written by S. Jay Kaufman, and Halligan and a more than capable supporting cast, do full justice to all its possibilities.

Rome and Dunn did well in number two with a song cycle. They will be fully reviewed under New Acts.

Jeannette and Harry Shields opened the show with a dance offering. The pair have improved greatly since we last caught them.—G. J. H.

FIFTH AVENUE

(Last Half)

This house ushered in the regular fall season on Thursday with a gala festival bill that is a record breaker. To attempt to pick a decided winner one would have to possess the ingenuity of Barnum's lightning calculator. The offerings come with such snap and profusion that when one had decided upon a winner, another novelty came along to usurp the throne of its predecessor.

However, one would not be entirely wrong in choosing Mabel McCane's new offering, "Will o' the Wisp," as the predominating feature of the bill. For entertaining qualities and grandeur we have seen nothing lately that surpasses it.

Miss McCane is supported by a company of five men. The set represents an island near Palm Beach. Four of the men are survivors of an aeroplane accident. They meet up with Miss McCane, the barefooted, romantic daughter of the lighthouse keeper. Their tales of New York and its glittering palaces intrigue her. Each of the men offer to make her dreams come true, but a little island boy intervenes and begs her not to go. It is agreed that each will lay their offerings at her feet and that the islander will attempt to counsel her as to which she should accept.

The first to plead is a lounge lizard. There is a flash out and the scene shifts to a gilded dance emporium. She has danced to the tune of gayety and now the fiddler attempts to exact his toll. She is given her first glimpse of the sordidness of life and escapes into the arms of an artist. All along the line there is a price to be exacted. Even when the most honorable of the lot has married her, he mistrusts her. She is an outcast, the belle of a gaming hall. She double crosses the crooked game and earns death at the hands of the gambler.

All of the five episodes are acted prophecies of the islander. They are studied with character songs, which Miss McCane handled exceptionally well, and in at least two spots proved sufficiently versatile to get over some strong dramatic acting.

At the finish the scene shifts back to the island. She has learned her lesson, sends her quartette of woos back to Palm Beach, and remains to marry the island boy.

The Versatile Sextette demonstrated their ability as musicians, entertainers, singers and dancers in a manner which proved them well worthy of their adopted sobriquet. Their offering is a whole show in itself and was thoroughly enjoyed by the large audience.

John Gordon and Company materially aided the comedy department with an amusing skit, "Meatless Days," while Polly Moran was her usual best in her comedy expose of the motion picture folk at Hollywood.

Rhodes and Watson are two clever young women who have pleasing voices and did as well as could be expected with a repertoire of semi-classic songs.

Harry and Emma Sharrock were as amusing as ever in their satire on carnival folk. There was an abundance of comedy in the introductory dialogue and the mind reading bit got them over to great results.

Lynn and Howland proved another comedy smash with their offering "A Racey Conversation," which is a happy mixture of laugh material and songs.

Rich Hayes an eccentric juggler, opened the show with a novelty juggling act, while Barto and Melvin closed it with some remarkable feats of strength and balancing.—E. J. B.

PROCTOR'S 23RD STREET

(Last Half)

Honors are divided here by six entertaining vaudeville acts and the Rupert Hughes photodrama, "Remembrance."

Merritt and Cosellin, a mixed team, open the show with a combination of songs and juggling. The girl handles the songs and comedy end of the act, with the man confining himself to juggling. The songs are well chosen and fit in well to relieve the monotony of the otherwise silent juggling act.

Jane Ayre, a Canadian soprano of youthful appearance and splendid voice, followed with a song cycle that was well adapted to the qualities of her voice, and its numbers sufficiently popular to get over with the small time audience.

The sketch spot is allotted to Wilcox and La Croix in a tabloid comedy, "Country Life." The plot is a double triangle affair with the same gentleman forming the peak in both cases. The action occurs at a week-end party on Long Island. To complicate matters, for comedy purposes, the husband of the visiting couple was the unsuccessful suitor for the hand of his hostess. Thomas, the unmarried gentleman, is congratulating the quartette upon the impression their domestic felicity has made upon him. Immediately when the husbands turn their backs, he emulates the great lover. He has planned to elope with his host's wife. After much action and a fair sprinkling of comedy, the wives decide their spouses are not so bad after all and Thomas is given "the air."

Myrtle Fiske and George Lloyd did nicely in a novel singing act that was delivered in unusually pleasing style, while Victor Burns and Adelaide Wilson scored their usual comedy hit in "The Untrained Nurse."

"The Current of Fun," an electrical novelty featuring Madame Burnell, closed the show. The woman is charged with a high voltage of electricity and lights bulbs, cotton and other things to prove that she is absolutely immune from electrocution. The fun angle is contributed by a "boob" plant.

STATE

(Last Half)

The Overture, "Musicians on Strike," may be credited with opening the vaudeville end of the bill, the house orchestra going out on a make-believe strike, retiring from the pit to different parts of the theatre. An argument ensued between the director and the players, the former putting on a phonograph which went wrong and then playing "All By Myself" at the piano. Finally he held up a bottle of what appeared to be liquor, and the musicians filed back into the pit playing "How Dry I Am," and then other appropriate bits of music. It went over for a wow and more.

Maurice and Girlie followed the "overture," the girl opening with some selections on the accordion, in "one." Going to full stage, the man started his series of hair-raising chair balancing stunts, some of them done on several tiers of tables, and in perilous positions. He worked smoothly and with a catch line that he sprang now and then to good advantage.

In the second spot a slide player, a "father time" announcer led the audience to believe that a heavy dramatic sketch was coming on, entitled "In the Dark," done by Calvin and O'Connor. It proved to be a comedy skit in blackface and got a rise out of the patrons right at the start. After some comedy dialogue the act turned musical with the aid of a baroo and ukulele while one of them danced; later both danced.

Vera Burt, with Saxi Holsworth and Band, put on a lively little revue that never slowed up for a minute. Miss Burt sang a variety of songs in different costume, while Holsworth did his usual stuff with the clarinet and saxophone. The band, four pieces besides their leader, clad in red bell-top uniforms were an industrious lot and jazzed their stuff for all it was worth.

Ryan and Lee, assisted part of the time by an untrained man, got off considerable comedy, the girl doing most of it as a simp-comic. The offering started with a cat being brought out with a rope around its neck, the girl being on her way to drown it. Her partner, with a "these and them" style of lingo, coupled with her babish talk, touched on various subjects, sung a few verses as though they were extemporaneous and closed with a dance. The act carries a good many laughs, but in a few spots it drags for all that, especially when something is being overdone, such as the imitation of the canary by the third member of the act.

Bader LaVeille Troupe closed the show with a clever exhibition of trick bicycle riding, etc., done by two girls and two men one of whom was clad as a comic. The last bit which ends with the four of them on the same wheel in various positions and doing difficult stunts, putting the act over unusually strong.—M. H. S.

HAMILTON

(Last Half)

A very entertaining bill, containing plenty of variety, made up the show for the last half of the week here. The attendance left a lot to be desired as far as size was concerned, but they did as well as the capacity audience could do in applause and laughs for the artists.

Lou Lockett is doing a new act with a new partner, Peggy Hope by name. Lockett has finally teamed up with a little girl who seems to be perfectly matched for him. He is youthful, has lots of enthusiasm in his work, and plenty of personality. When it comes to song and particularly dance ability, he holds his own and even goes a little further than most of them. The girl has all these qualities and then some. First of all, she's adorable to look at, both facially and figuratively. Her personality is of that bubbling, effervescent kind that just makes the audience want to reach over the footlights and hug her. She uses her eyes in a manner that rivals the late Anna Held, and her limbs in a way that would make Ann Pennington envious. We don't know where she comes from, but it's a cinch to see that she is bound for quick stardom. The act is framed well, and is one that can't miss on any bill. In closing the show here, it tied up the proceedings.

Nellie and Ernest Veronica were the openers, doing a good routine of tumbling work with a great finish stunt to the act.

Joseph Diskay, the Hungarian tenor, is worthy of better than second spot, although it would have been difficult to place him lower on this bill. He has an exceptionally good tenor, and uses it effectively with a well-selected repertoire. A pianist renders capable assistance.

"Around the Corner," a light comedy sketch offered by four people, pleased. The scene is laid on a street corner where two different couples are shown on each side of the corner. One couple is supposedly of the "400" class, while the other comes from the "Tent Avenue" district. The talk, mannerism and ambitions of both couples are contrasted, showing proposals, acceptances, announcements that both the men are broke, and then the process of both girls giving the chaps the air. It is fairly well written and handled well by the cast.

Tom Kelly almost stopped the show with his Irish songs and stories. It is Kelly's delivery of the gags which is mainly responsible for the laughs, of which he secured plenty.

Allman and Harvey, one doing blackface, scored heavily. Both are very clever performers and have some very good material. Allman stopped the act with his singing and ukulele playing, and Harvey shows a very good voice with his rendition of "The Road to Mandalay," which is used for a finish, Allman coming in for the last few lines of the song as they exit.—G. J. H.

TESTIMONIAL FOR SOL LEVOY

As a token of esteem for his service to the Keith circuit, the last performance at the Harlem Opera House under the Keith direction, which will be held on Sunday, October 30th, will be given as a testimonial performance to Sol LeVoy, manager of the theatre. The entire proceeds of that Sunday night's performance will be given to LeVoy. In addition to the regular bill at the theatre for that half of the week, a special program of entertainment is being arranged by Jules Delmar and W. J. Sullivan.

The Harlem Opera House will come into the control of the Shuberts on November 1st. It has been a Keith theatre for the past eighteen years. LeVoy has been the manager of the theatre for the past six years, starting his career with the Keith organization as card boy with the Union Square theatre, and was affiliated with that house for twelve years. He made his first bid for popularity at the Harlem Opera House by singing illustrated songs, and soon became as vital a part of the show as the vaudeville and the motion pictures. His announcements, when a contest was being held, or prizes were being given out, were funnier to the patrons than any comedy act booked in. Just where LeVoy will be placed after the Shuberts take over the Harlem Opera House hasn't been definitely decided as yet, but it is known that he will assume an important position with the Keith organization, and that the house staff will also be provided for by the circuit.

"CLOWN NIGHTS" START

The third season of "Clown Nights" at the National Vaudeville Artists Club was given a sensational start at midnight Tuesday, October 24, when Fred Stone, president of the N. V. A., assisted by Will Rogers from the Ziegfeld "Follies," offered an entertainment which has been unequalled by any in the history of the N. V. A. as yet. In addition to Stone and Rogers, practically the entire company of "Tip Top," Stone's show which is playing the Majestic Theatre this week, also appeared.

Stone had his own orchestra play for the evening, which was enjoyed by an audience of N. V. A. members which filled the grand ballroom to capacity. Most of the comedy was furnished by Will Rogers, who was at his best. Stone, as he always does, worked all through the evening, showing his amazing versatility to do anything and everything, and do it well, for which he is famous.

Several vaudeville artists also entertained, and helped make the first "Clown Night" of the season a great success. A novel part of the program was offered by a motion picture comedy of Stone, which had never before been projected to a public audience. This was used to open the show. At the close of the evening's entertainment, Stone was given a "rising ovation" which rivaled the ones he received on the day he was elected to the presidency of the club, and on the night he was inaugurated. "Clown Nights" will be held every other Tuesday night, alternating with "Movie Night."

BENEFIT GETS \$5,000

Almost \$5,000 was donated to the Near-East Relief Fund, as a result of a benefit performance staged by Johnny Hyde, of the Loew Circuit, at the Ardsley Country Club at Ardsley-On-the-Hudson, last Friday night. The auditorium of the clubhouse accommodated 500 people, with seats selling at \$10 each.

Among the acts which entertained were Fox and Sarno, Dora Hilton and Company, Newport, Stirk and Parker, Bertie Kramer, Bardwell, Mayo and Renstrom, Page and Grey, Fletcher and Clayton Revue, Bobby Heath, Rose Revue, Frank Fay, and Eddie Foyer.

VAUDEVILLE

CIRCUMSTANTIAL EVIDENCE

Theatre—Jefferson.
Style—Sketch.
Time—Twenty minutes.
Setting—In "three."

In the cast of this act are thirteen men, twelve of whom comprise a jury. The locale is a room in which the twelve men are deliberating and sifting the evidence of a murder case. Heading the company is John Davidson, motion picture actor, who was last seen around here in "Under Two Flags," with Priscilla Dean, in the role of the Sheik, or leader of the desert tribes.

The act opens with a quartet singing "The Old Oaken Bucket" as the curtain rises. The singers are on the right, around a table. On the opposite side are several others playing poker, while two or three others are ranged around the room here and there. The characters are types that one might meet every day, such as German, Irish and English, and bits of comedy are supplied by the different characters. A good-natured argument took place at the poker table, where one old-timer seemed to be getting the dough, and the singers did one or two more harmony numbers. The foreman of the jury in his conversation with the rest of the men made it known how matters stood, which were eleven to one for conviction on the evidence, which was circumstantial.

In an effort to get the twelfth man over to his way of thinking the foreman discussed the case with the holdout, who was Davidson. They went over the case, and when the foreman said that he wanted to be home for Sunday, the man for acquittal made it known that he was anxious to get home, too, as his wife was very ill and not expected to live. But as he thought the man innocent of the murder, would not vote for conviction. In the meantime a court attendant brought in a message to the effect that the sick wife had died, and after receiving the condolences of his associates launched into a dramatic recital of a case he knew similar to the one now in hand.

As he progressed, it became evident that the case was the same one for which they were chosen as jury, and toward the close the speaker revealed himself as justified committer of the homicide. The members of the jury hastily decide that no secret of the jury room should leak out, bringing the act to a dramatic climax, well worked up.

As the guilty one, Davidson handled the part wonderfully well. His voice has just the right quality, and he put sufficient dramatic force behind his efforts, working conscientiously throughout. As a curtain speech, he said that he was new to the vaudeville stage, but that he might be remembered for his work in pictures. M. S. S.

MAMMY

Theatre—State.
Style—Dixie songs.
Time—Twelve minutes.
Setting—In "one."

Mammy is the visualization of the dream of a writer of Dixie songs who has never been farther South than Schiff Boulevard. Following the example of Aunt Jemina, who has a good act, this Mammy, who weighs well over the 250-pound mark, dresses in a red thing with big white dots, a white apron and a white headkerchief. After she sings three songs, Mammy pulls off the 'kerchief and discloses the already apparent fact that she is white. Her face is made up a light chocolate, while her hands are as black as coal, which should be remedied. She sings well-known popular songs in a loud, rough voice, which falls a great distance short of perfection on the higher notes. The act is essentially small-time. H. E. S.

NEW ACTS AND REAPPEARANCES

SARAH PADDEN AND CO.

Theatre—Hamilton.
Style—Sketch.
Time—Fifteen minutes.
Setting—Full stage, special.

"The Pink Lady" is the title of the playlet which Sarah Padden has selected to succeed "The Char-woman" in which she appeared last season. The authors of the new act weren't programed at this house.

The plot of the new offering concerns a girl who is the sweetheart of a wealthy man, and who is looking forward to his promise to marry her. She was formerly a wild sort of girl—never a scarlet woman—"just a little pink." She reads an item in the newspaper about a woman who is spoken about as the wife of her sweetheart, and who has entered social uplift work. She asks her fiancé why he never told her he was married. He replies that he understood that she knew about it, and was now divorced. He leaves her for a few hours. A woman enters, announcing herself as a representative of the "Big Sister" movement. She has come to "uplift" the girl, the latter having been reported as a "fallen sister." She will aid her to go straight—by getting her a position in a department store as clerk. The girl recognizes her as the former wife of her fiancé, having seen her picture in the papers. She asks her where she gets off to "uplift" others when her own home life has been a failure.

It develops that the woman is still the wife of the man, and has never been divorced. The man returns and all three face each other. At first the man turns on his sweetheart, in order to remain in the good graces of his wife. They see the "society" friends of the wife coming to call for her, and the married couple fear lest they be seen in the company of such a woman. The "pink lady," however, refuses to allow them to leave until the man has chosen between them, his wife also being given a chance to show her love for either her husband or her "position" in society. She chose her "position." After she leaves, the girl tells the man what she thinks of him and gives him the air, despite his pleadings that he will get a divorce and marry her. She decides to return to the former life of being a "pink lady."

The one disadvantage Miss Padden has in playing any other role but one in which she can use a "character makeup" is her voice. It's a monotonous one, the inflections neither rising nor falling. Her dramatic work is good, but is badly handicapped by this continual one note in her voice. Her supporting cast leaves much to be desired. "The Pink Lady" will do for the better small-time houses, but isn't quite up to standard for Sarah Padden. G. J. H.

CAMIA'S DANCERS

Theatre—State.
Style—Dancing.
Time—Fifteen minutes.
Setting—Full stage.

There are six people in this act, three women and three men. The chief feature of it is the really excellent toe-dancing done by the leading dancer and the remarkable agility of her partner, who uncorks some fine Russian steps towards the end of the act. The first number is a slow, meaningless dance by the two men and two women who support the main performers and whose efforts are of little more value than gap-fillers while the principal dancers rest and change costumes. The toe-dancer does a short solo of acrobatic toe-dancing that puts her over strong.

"THE RING TANGLE"

Theatre—Fifth Avenue.
Style—Production.
Time—Twenty-five minutes.
Setting—Special.

This is a George Choos' production, done by four people, with Jack Henry and Edythe May featured. While not as pretentious as Mr. Choos' previous production efforts, it is entertaining to a degree and will probably hold its own on the big small-time.

The thread of plot revolves around the love affair of a young woman. Her lover is anxious to propose, but she holds him off because of a traditional superstition among her folks, that it is unlucky to accept the first proposal. A sharp-witted maid solves the problem for her mistress, by having the latter encourage the baker's clerk, encouraging a proposal, turning him down and marrying the man of her choice. To even up events the maid undertakes to heal the wounded heart of the unsuccessful candidate.

Jack Henry does well as the clerk, handling the major portion of the comedy. Edythe May gives a vivacious interpretation of the maid and makes what little comedy stuff she has go over with a bang. The other roles are played by Estelle McMeal and Harry Myers.

The comedy is studded with several songs and dances, which are capably handled by the featured members.

E. I. B.

"PETTY LARCENY"

Theatre—Twenty-third Street.
Style—Sketch.
Time—Eighteen minutes.
Setting—Special.

This is a capital act for the small-time. Although based upon a familiar farce formula, it is played in a speedy farce tempo, achieves its purpose as a laugh-getter and has a sufficient element of mystery to make it a winner in the three-day houses.

At the opening there is a telephone conversation between two men regarding important government documents. A flash-up follows showing the exterior of a suburban cottage. Two shots are heard. A man enters blowing a police whistle. He explains to the officer that some valuable papers, presumably the government documents, have been carried off by a burglar in a small black bag bearing the initials "M. F." A young man enters with a bag of the same description and is immediately set upon as the thief. A young woman "blows" in also carrying a bag of the same description. The policeman is bewildered and this situation gives rise to some splendid, rollicking comedy. When the first man returns, everything is ironed out by the young man flashing a Department of Justice shield and explaining that he has intercepted the thief and procured the valuable papers. There had been a switch of bags and now each is returned to their respective owner.

The act, which has been produced by Milton Aborn, is interpreted by three men and a girl. All four are splendid in their roles, especially the man who does the cop. The act scored nicely here and can repeat its success in other houses.

E. J. B.

HALPERIN LOOKING FOR ACTS

Max Halperin, of the Halperin-Shapiro Agency of Chicago, arrived in New York last week and is utilizing his holiday by looking over new acts with a view to routing a number of them over the western time.

SUBDUING A WOMAN

Theatre—Style.
Style—Illusion.
Time—Fifteen minutes.
Setting—Full stage.

One of the many reasons for the success of the "Sawing a Woman in Half" illusion, was due to the fact that the announcers in those acts, told the audience that they weren't going to do a miracle and explained the fact that it was merely an illusion. They based their claims for credit on the fact that they turned out such an illusion and dared the audience to guess how it was done.

The man that presents "Subduing a Woman With Bayonets," seems to differ with them. He starts his announcement with "Mesdames and Messieurs," and goes into several sentences in French. He suddenly realizes (apparently) that he can't be understood and then makes his speech in English. He tells his audience a lot (we couldn't quite understand it all) which includes something about a "new serum," which freezes the arteries, makes the patient insensible to pain, and that the arteries can be cut open and patched up by means of this serum. We may possibly be mistaken, but that is how we understood his claims.

The ridiculousness of this doesn't need comment on our part. He carries two "doctors" and a "nurse," and also the patient. The latter is a woman, who is hypnotized, placed into a long tube, which is then sealed up—according to the "professor," is "hermetically sealed."

A committee from the audience has inspected the patient and the tube, and is on the stage watching the "operation." The tube is placed on a guillotine-like apparatus, which, instead of a blade, contains bayonets in perpendicular position. These are let down suddenly through the tube, and supposedly through the woman's body. The tube is then re-opened, the woman taken out, in good condition, and brought out of her coma, to consciousness.

As an illusion it is a good one, but why claim impossible things for it? It only keeps the audience in skeptical mood, instead of a good-natured one, and loses out on the applause end at the finish. G. J. H.

JOE MACK AND GIRLS

Theatre—Proctor's 58th Street.
Style—Musical comedy.
Time—Eighteen minutes.
Setting—Special.

In a Spanish-looking exterior Mack enters, accompanied by four girls whom he is supposed to be chaperoning. When left alone he goes into a song and dance. One of the girls returns, dressed as a Spanish senorita, and elects him to substitute for the bull-fighter, who is sick. This he refuses to do, and she calls him a coward. He does a good dance to "Hot Lips," and is followed by a pleasing sister team, doing "Indiana." He returns in Spanish costume and is a last persuaded to fight the bull, with bulletins on his progress by the young ladies. He wins and returns with a black eye, but victorious. Dance by all members of the company and then curtain. The act is alright when Mack is on the stage, but there is nothing new in it, most of the stuff being the usual burlesque hokum. The girl who takes the part of the senorita is reminiscent of Billie Dove, but she frowns as if she had a pain all the time. The other girls are short on looks, but manage to get across on personality. If Mack would try to get some new gags in the act it would go much better. He is a good performer, but he has poor material to work with. C. C.

CLIPPER

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HIGH ADMISSION PRICES

With the theatrical season at a period which should be at its best, Broadway shows, with few exceptions, are not doing anywhere near the amount of business they should. This is not due to any fault with the productions themselves, for there are as many really good shows on Broadway as at any time within the past four or five years.

That being the case, managers must look about for some other reason to account for the lack of business. Many of them unhesitatingly state that it is due to the high admission prices and a glance at the figures at some of the theatres seems to bear them out.

The "Greenwich Village Follies" has a top of \$4.40 during the week with a dollar raise for Saturday nights and holidays. "Orange Blossoms," the Royce musical show at the Fulton, is scaled at the same rate, with a raise to \$4.95 on Saturday nights and holidays. The Georgie White "Scandals" at the Globe also charges \$4.40, while "The Passing Show" at the Winter Garden charges \$3.85. "The Yankee Princess" at the Knickerbocker is priced at \$3.30, with "The Lady in Ermine," the same. Nora Bayes in a new musical show at the George M. Cohan charges \$3.30 also.

The high prices are not confined to the musical shows, as dramatic productions also have the price up. Henry Miller at the Empire, where "La Tendresse" plays, is at \$3.30, and other productions are similarly high.

The "Music Box Revue" opened this week with an opening night price of \$11, with \$7.70 for the balcony.

Surely one must be prosperous to patronize the Broadway shows.

FOX LEASES THE ASTOR

William Fox has leased the Astor Theatre for the presentation of a series of six super film specials. Fox takes possession next Monday, offering Paul Sloane's photodrama "The Town that God Forgot," directed by Henry Millarde.

"The Shepherd King," which was filmed in Palestine under the direction of J. Gordon Edwards, has been chosen as the second feature to be revealed during the period of the Fox tenancy.

21 NEW MEMBERS FOR ACTORS' FUND

During the past week twenty-one artists joined the Actors' Fund in its drive for \$5,000 to match an equal amount contributed to the fund.

In addition to the new members' fees, A. C. Henderson made a contribution of \$30, which has been added to the Actors' quota.

The list of members now includes the following:

ANNUAL MEMBERS

Al K. Hall, vaudeville.
Alfred Allen, vaudeville.
Bert Wheeler, vaudeville.
Harry Rose, vaudeville.
Margot Francillon, actress.
Dorothy Keeler, actress.
Jesse Rese, actress.
Amy Lester, actress.
Ray Meyers, actress.
T. J. Buckley, actor.
Maurice Francillon, actor.
Royal D. Tracy, actor.
Gerald Griffin, actor.
Charles Ogle, actor.
Billy Betts, actor.
William P. Moran, actor.
Albert Wiser, actor.
Edward Ferguson, motion pictures.
Robert Buckley, motion pictures.
George Donaldson, actor.
Manda F. Barnard, actress.
Annie M. Kent, actress.
Harry Willard, actor.
Lloyd Gilbert, actor.
John McKenzie, actor.
Toto Hammer, actor.
Frank D. Berst, actor.
William Desmond, actor.
Sam Jackson, vaudeville.
Virginia Hennings, vaudeville.
Madelyn Franklyn, vaudeville.
Walter Greaves, actor.
Richard Lombard, vaudeville.
M. Tello Webb, actor.
Emma Weston, actress.
George A. Baker, actor.
Erba Robeson, actress.
William Thorn, actor.
Gretchen Thomas, actress.
Harry La Cour, actor.
Herbert Delmore, actor.
Ralph Rogers Ronzio, actor.
Elsie Donnelly Ronzio, actress.
Mrs. Gerald Griffin, actress.
Lydia Wilson, actress.
Jack H. Fauer, actor.
Katie Emmett, actress.
Jimmy Lyons, actor.
Ruth Hoyt, actress.
Henry Morey, actor.
Robert Barrat, actor.
Paul Patching, actor.

Harry Weaver, actor.
William Buress, actor.
Theodore Bendix, musical director.
Jean Bedini, producer.
Sam Rice, manager.
George King, office manager.
Laura Bennett, actress.
Ethel Brandon, actress.
Frank McNish, actor.
Lou Castleton, vaudeville.
Mae Meth, vaudeville.
Joseph Clark, actor.
W. J. Holden, actor.
Dick Collins, actor.
Henry West, actor.
Robert Vivian, actor.
William Stewart, actor.
William J. Kenny, actor.
Jefferson Lloyd, actor.
J. F. Morrissey, actor.
Vivienne Segal, actress.
Constance Robinson, actress.
Henrietta St. Felix Chase, actress.
Clementina St. Felix Culhane, actress.
Charlotte St. Felix Weston, actress.
Harry J. Harrington, actor.
George F. Hasbrouck, actor.
Chas. L. MacDonald, actor.
Robert T. Haines, actor.
Julia Stuart, actress.
H. Price Webber, actor.
Edward L. Walton, actor.
Mrs. Marion Green Leroy, actress.
Nathan Green Leroy, actor.
Edward D. Cole, actor.
Mae Kesler, actress.
Frank Doane, actor.
Mollie T. McCabe, actress.
Gus Beuerman, actor.
Thos. T. Gibbons, actor.
Bob Watt, actor.
Frank Marian, actor.
Mrs. Frank T. Marian, actress.

ANNUAL ASSOCIATE MEMBERS (Non-Professional)

James Q. Carpenter.
E. V. Buckley.
Lou Hurtig.
Samuel Fuloran.
Rosalie Stewart.
James Devlin.
Sammy Smith.
Charles N. Bell.
Annie M. Warren.
Charles C. Davis.

LIFE MEMBERS

Billy B. Van.
James J. Corbett.
Joe McCarthy.
Florence Emmett.
Carrie Holbrook.
Johnson Briscoe.
Walter C. Kelly.

NO. 2 "SALLY, IRENE AND MARY"

A second company of "Sally, Irene and Mary," playing to great business at the Casino, is now in process of formation by the Shuberts. Rehearsals will begin in several weeks.

GOLLMAR CIRCUS CLOSING

Gollmar Brothers' Circus will close their season at Humboldt, Tenn., on October 31, and will go from there to winter quarters at Montgomery, Ala., where it will remain until the opening of the new season.

YOUR \$2.00 WILL SECURE \$5,000 FOR THE ACTORS' FUND

The Clipper has a donation of \$5,000 for the Fund, if members will subscribe a like sum by individual contributions of \$2.00 (Annual Membership) or \$50.00 (Life Membership), and any other general contributions.

Send this amount and any other sum, which you desire to contribute, along with this coupon and receipt will be duly acknowledged.

The Actors' Fund of America.
Columbia Theatre Bldg.,
New York.

Enclosed find \$.....

My contribution to the \$5,000 Special Fund.

Name

Address

This form is to be used only by those wishing to join the Fund, and by present members who contribute sums in addition to their regular dues. CLIP THE CLIPPER COUPON. Send direct to the Actors' Fund. Write your profession on this slip.

Answers to Queries

Fox—The Rossow Midgets sued Herman Rossow. The case was settled by dividing the money which had been deposited by Herman Rossow in trust for Franz and Carl, Herman receiving one half. The twins also retained title to one half of the farm at Shelby, Ind., and the right to the name "The Original Rossow Midgets." Wm. Achtenmaier became their new manager.

Films—The Kalem Co. was enjoined from using certain scenes, taken from "Ben-Hur" in their picture of that title, in 1909.

Dutch—Lew Fields succeeded Litt and Dingwall as lessee of the Broadway Theatre, New York.

Sire—"The Girl and The Pearl" was the title of the act presented by Mack and Walker.

U. C.—Carl Laemmle was a music publisher in Chicago for a time. Melville Gideon had charge of his New York office.

Spots—"The Black Flag" was written by Henry Pettitt and produced at the Eighth Street Theatre, Philadelphia, November 5, 1881.

Card—"Brown's" History of the New York Theatres was published in THE CLIPPER in 1893, and later in book form.

B. P.—Edwin Arden produced "Eagle's Nest" at Newark, N. J., October 5, 1885.

Cricket—Maggie Mitchell played "Fanchou" at Laura Keane's Theatre, New York, in 1862.

H. & H.—DeWolf Hopper appeared as Raymond in "The Blackbird" with Harrigan and Hart's Co. at the Comique, 728 Broadway, New York, August 26, 1882.

Aec.—Kate Claxton played "The Sea of Ice."

Call.—Helen Dauoray appeared as Suzanne in "A Scrap of Paper" at the Lyceum, New York, from December 20, 1886, to January 8, 1887.

Square—The Union Square Theatre, New York, opened with Keith Vaudeville in 1893.

Old—The copies you want are out of print. An advertisement asking for them might be effective.

Song—"Ta-ra-ra-Boom-de-Aye" was used in George Thatcher's "Tuxedo" Co.

Zig—"Zig Zag" was written by Frank Tannehill, Jr., and Mr. Van Brunck.

TWENTY-FIVE YEARS AGO

"A Ward of France" was played at the Walnut Theatre, Philadelphia. Arthur and Jennie Dunn played at the Orpheum, San Francisco.

Vesta Tilley was at Weber and Fields' Music Hall, New York.

The dome of Robinson's Opera House, Cincinnati, fell upon an audience. Two were killed.

Nat C. Goodwin presented "An American Citizen" at the Knickerbocker Theatre, New York.

Denman Thompson revived "The Old Homestead" at the Academy of Music, New York. Will Cressy played Cy Prime and Fred Clare, Happy Jack.

W. J. Ferguson, Frank Losee, Edgar L. Davenport, John T. Keller, Lionel Barrymore and Florence Rockwell were in the cast of "Cumberland '61" at the Fourteenth Street Theatre, New York.

Feist and Frankenthaler offered twelve new song publications with any four of them, sent free on receipt of ten cents for mailing.

The Four Cohans appeared at Pastor's Theatre, New York, in "Money to Burn."

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

TOURING CONTRACT IN FORCE
PENDING FINAL AGREEMENT

Actor's Association and Touring Managers Agree Old Standard Contract Shall Stand During Period of Conferences Over New One—No Fear of Actors' Strike

LONDON, Oct. 23.—Until the Actors' Association and the Association of Touring Managers agree on a new standard touring contract, the old standard contract, which expired a week ago, will continue in force, it has been decided by the official representatives of both organizations. This agreement settles to a great extent the great irritation between the members of both associations over the demand of the Association of Touring Managers that a new contract containing changes considered prejudicial by actors to their interests. The possibility of a strike of actors has now practically disappeared.

The suggestion made recently that both organizations compromise on the contract demands of each has met with great favor on both sides, and the final outcome of the deliberations between the Contract Committees will undoubtedly be arrived at amicably, since a strong element in the Actors' Association has shown itself willing to acquiesce to certain changes demanded in return for similar action on the part of the A. T. M.

The statements of various members of the Association of Touring Managers, in support of their demand that changes be made in the standard contract which would permit them to guarantee only three weeks' work to actors, that "60 per cent of the actors were incompetent," has met with a great deal of criticism and qualifications from both sides. Actors deny that there is so large a proportion of

incompetents in the profession, and further assert that the cause for there being any preponderance of incapable actors lies at the doors of the managers themselves.

The actors argue that in industries in which there are strong trade unions, the skilled workmen demand that newcomers serve an apprenticeship and prove their ability before being ranked as able workmen. In the theatrical profession, they say, the manager is permitted, by reason of being able to get out of liabilities to actors on two weeks' notice, to take chances on the future, so that he is not so careful in selecting his actors as he might be if there were no such termination notice. Consequently, they say, many unqualified actors are permitted to enter the profession and overcrowd it.

This very point was touched upon recently by Sir Gerald du Maurier at a meeting of the Royal General Theatrical Fund, in referring to the present unemployment conditions and the consequent distress in the profession. He said, in part, as follows:

"The unemployment problem has never been so acute in stageland as it is at present, and many actors and actresses who have played important parts in their time are living in conditions of extreme poverty, and some are on the verge of starvation. It is due, I think, in a large degree to the drifters, people who drift on to the stage without any qualifications and overcrowd the profession."

CHEVALIER IN "FALLEN STAR"

LONDON, Oct. 23.—Albert Chevalier made his reappearance in London, when he presented for the first time here Arthur Shirley's new drama entitled, "A Fallen Star," which is adapted from Chevalier's well-known musical monologue of the same name.

As Richard Doricourt, Chevalier made a great hit, depicting with skill the many bits of adversity that befell the hero during the four acts. The scene from the "Fool's Revenge," was especially good.

In support of Mr. Chevalier are: Ellis J. Preston as a solicitor; Miss Esme Shirley as a "beerhouse drudge," and Charles Fawcett, who was very droll as Nobby Nokes, stage manager of "The Vic."

"LAST WALTZ" SCORES HIT

LONDON, Oct. 23.—After being closed for three months, the Gaiety Theatre was opened with "The Last Waltz," the Viennese operetta by Oscar Strauss, with Jose Collins in the leading role. Robert Evett made the English version with Reginald Arkell and Sir Charles Hawtrey produced it.

There was a wild ovation after the performance when speeches were made and the last chorus sang again. The success of the piece seems assured inasmuch as it comes just in the time when many are tired of jazz and ready for the old time waltz.

DEATH REPORT UNTRUE

LONDON, Oct. 23.—The obituary notice of Chirgwin, The Wild-Eyed Kaffir, was published in several daily papers here, and proved to be unfounded. The report of his death was denied in later editions of the newspapers. Chirgwin has been living in retirement at Staines for the past few years, where he is the owner of a hotel.

CONTINENTAL PLAYS TO BE SEEN

LONDON, Oct. 23.—The Drury Lane management have secured for production here, a new play by Fritz Kreisler, which is now playing to great success in Berlin. In addition to this play by the Drury Lane organization, other producers are also seeking continental productions for presentation in this country.

James White, the millionaire theatre-owner, has obtained the rights to Leo Fall's "Madame Pompadour," which he will produce this season. Sir Alfred Butt and Seymour Hicks will present the most daring of French revues, "Ta Bouche" at a West-End theatre during the winter.

FILMS FOR EMPIRE

LONDON, Oct. 23.—The Holborn Empire, the well-known West-End vaudeville theatre, is reported to inaugurate a change in policy in motion pictures shortly. Charles Gulliver denies the rumor, but admits the possibility of the theatre playing pictures on Sundays, and during the week-day afternoons. Vaudeville, however, will be retained for the evening performances.

BERNHARDT IS 77

PARIS, Oct. 23.—Sarah Bernhardt, celebrated her 77th birthday today, and is busily engaged in her plans for the season, as though she had yet to make her name instead of having already attained one of the most famous of theatrical careers.

Madame Bernhardt expects to appear in four plays during the coming season, creating new roles and reviving others.

ENA GROSSMITH SCORES

LONDON, Oct. 23.—Ena Grossmith, daughter of George Grossmith, has scored a big success in her first emotional role, playing an important character in "Comin' Through the Rye." She will be starred in the future by her father.

KID LEWIS IN REVUE

LONDON, Oct. 23.—Ted "Kid" Lewis, the lightweight prizefighter, presented a revue called "Hullo Sweetie," at the Woolwich, Empire, where it has scored a great success. The show is given in eleven scenes, and is excellently balanced with comedy and beautifully staged scenes, in addition to some very catchy music.

The chorus is very pretty and all work like specialty artists. Fred Anderson and Stephen Adeson lend some of the comedy with some amusing impersonations, Montague Golding, in addition to being a clever light comedian, also scores with several vocal numbers in which he shows a good tenor voice. Kid Lewis appears as a "Man About Town," in several scenes and proves to be a very fine entertainer. He also does a clever boxing bit with young Ted Lewis, in a scene called "Battling Whisky." The Jazz Five syncopate affairs in a scene of their own with Lewis. Others who appear to good advantage are Billy Martinette, Mamie Worth, Pat Kendal, Terry Kendal, and Lillian Warren. "Hullo Sweetie" seems to be headed for the hit class.

ACTOR COMMITS SUICIDE

LONDON, Oct. 23.—Harry Sheerman, 29 years old, and a member of the Glastonbury Players, committed suicide by jumping from the window of a train on which he was traveling, in front of another which was coming from the opposite direction. The deceased was to appear in the role of "Hercules" in a production of "Sophocles." The reason for his suicide could not be discovered.

"KNIGHTHOOD" AT SCALA

LONDON, Oct. 23.—The Scala Theatre has been secured by the London and Provincial Cinematograph Company from its former lessees. "When Knighthood Was in Flower" is the current attraction at the theatre, and is playing to big business. The proceeds of the first showing in the feature were donated to the Hospitals Combined Appeal.

KITTY DONOR BOOKED

LONDON, Oct. 23.—Kitty Donor, the American male-impersonator, has been booked to appear at the Victoria Palace, early in November, under the direction of Messrs. Reeves and Lamport. She will do the act she is now doing in New York, called "A League of Song Steps," in which her brother Ted and Sister Rose also appear.

"1922" TOURING

LONDON, Sept. 23.—"1922," the big musical production, will begin its tour of the provinces at the Empire Theatre, Cardiff, on October 23. George Karney, Beatrice Allen, Elsie Carlisle and Marie Blanche will be starred in the show.

TEMPORARY HUSBAND ACT

LONDON, Oct. 23.—"My Temporary Husband" will be presented at the Croyton Empire shortly by Elaine Mills. The playlet was adapted by Mills from the story by Walter E. Grogan. Winifred Willard will appear in this leading role and will be supported by Walter Meapes.

EDITH GOULD IN SHOW

LONDON, Oct. 23.—Albert de Courville will again manage the West-End Theatre shortly, and will present a new musical comedy with Edith Kelly Gould in the leading role at that house shortly. The new revue will be known as "Smoke Rings."

MRS. PAT'S BIOGRAPHY READY

LONDON, Oct. 16.—The biography of Mrs. Patrick Campbell, written by herself under the title of "My Life and Some Letters," has been published by Hutchinson and Company. It was released this week.

MUSIC HALL BUSINESS GOOD

LONDON, Oct. 23.—Business is booming again for variety, and music-halls are rapidly reaching the point where box office receipts will be considered normal.

Although there were many complaints during the summer months, to the effect that music halls had had their day and that patronage was leaning toward other forms of indoor amusement, many managers now express the opinion that such talk was unnecessary.

Scarcity of money is still considered the greatest reason for the falling off of business, but money is now more plentiful than it has been recently, and prices were always considered to be within reach of all. Another factor in the increase of business is the number of good shows now playing the music halls that were not doing so during the lean months of last summer. Managers are hustling to keep up the high standard of shows on the boards.

PLAYS DOING WELL

LONDON, Oct. 23.—Business is improving to a great extent in theatres here, and several of the plays which have been running for some time, are still drawing capacity houses, with no sign of the crowds letting down for sometime to come. Foremost among these are "Loyalties," "Decameron Nights," "Tons of Money," "Whirled Into Happiness," and "The Lady of the Rose."

Among the newer productions which have entered the hit class, apparently to stay, are "Secrets," "East of Suez," "Bluebeard's Eighth Wife," "The Scandal," "The Smith Family," "Phi-Phi," "The Torch" and "The Cabaret Girl."

LONDON PLAYERS FOR PARIS

LONDON, Oct. 23.—The London Players, an organization sponsored by Henry Oscar and W. Edward Stirling, will open in Paris during the month of November, where they will appear at the Theatres des Champs Elysees. They will present a large repertoire of plays, consisting for the most part of Shakespeare, including "Romeo and Juliet," "The Merchant of Venice" and "Othello."

NEW BENNETT PLAY FLOPS

LONDON, Oct. 23.—Arnold Bennett's new play, "Body and Soul," opened at the Regent Theatre, King's Cross, and was taken off after a brief run. The piece played to poor business. This is the second Bennett play to be produced unsuccessfully, "The Love Match" being the other one which turned out to be a flivver.

AMERICAN ACTS SCORE

LONDON, Oct. 23.—The Duncan Sisters opened at the Coliseum Theatre here, and received an ovation lasting over five minutes, at the end of their act. On the same bill another American act also made its English debut to tremendous success, stopping the show entirely. This offering was the New York Havana Band.

BETTY CHESTER IN ACT

LONDON, Oct. 23.—Betty Chester, who appeared with the original company of the "Co-Optimists," has entered the variety field doing a single act. She opened at the Finsbury Park Empire and scored a decided hit.

LESTER RETURNS HOME

LONDON, Oct. 23.—Lester, the American ventriloquist, returned to America last week, and will remain there until 1924, as he is booked until then. He has scored a big hit during his short tour here.

"SHUFFLN' ALONG" COMING

LONDON, Oct. 21.—Contrary to all rumors, C. B. Cochran will bring home with him, "Shuffln' Along," the American all colored revue which ran over a year in New York City.

Echoes of Scotland have a long route out of Chicago.

Tyler and St. Claire are now playing the Keith time.

James Fitzsimmons is now electrician at Keith's Hamilton Theatre.

Joe Drum is handling the publicity for Ned Wayburn's productions.

Deagon & Clifton are again in the west playing Orpheum Jr. time.

Charles C. Reis has been appointed manager of Shea's Theatre, Jamestown, N. Y.

The Five Balliots have a long route from the Orpheum, Jr., and Keith office.

Delphie Daughn, the dancer, opened at the Century Roof, Baltimore, last week.

Gould and West will break in a new dancing and instrumental offering shortly.

Fenwick Girls, playing the Orpheum Jr., have had an offer to go into musical comedy.

Edith Capes has retired from the William Seabury act, to head a vaudeville tabloid.

Demarest and Williams opened for a tour of the Keith Circuit's New York houses last week.

James Watts has been added to "A Fantastic Fricassee" at the Greenwich Village Theatre.

Emma Hanley has joined the cast of "Perplexities," a new comedieta playing in vaudeville.

Nat Nazarro is out of Herman Timberg's "Frolics of 1922" and will return to vaudeville.

Dorothy Colo will be featured in "The Pepperbox Revue," which opens shortly on the Keith time.

Charles Trowbridge has succeeded Henry Mowbray in the leading role of "The Last Warning."

Henrietta Byron is appearing with the "Sally, Irene and Mary" company at the Casino Theatre.

Erwin Vorse joined the cast of "The Humming Bird," at Egan's Theatre in Los Angeles last week.

Sylvia Stone, the dancer, is heading the Peach Orchard number in "Better Times" at the Hippodrome.

Mal Hallett and his Orchestra are rehearsing a new act for vaudeville, in which they will open shortly.

Harry Rose has forsaken vaudeville for the cabarets and will open at the Oriental, New Orleans, next week.

Mathews and Ayres have retired from the Weber-Fields "Reunited." Bent and Claire are filling the gap.

Edna and Grace Dreon will open shortly in a new act which they are having written by Blanche Merrill.

Helen Shipman and Robert Woolsey have interpolated a new dance, "The Silhouette" in "The Lady in Ermine."

Margaret Lawrence has been elevated to full-fledged stardom in "The Endless Chain," now being offered out of town.

Harry Benham has been engaged for "The Door Mat," a new comedy to be brought out by Patrons and Players, Inc.

ABOUT YOU! AND YOU!! AND YOU!!!

The Morin Sisters have signed for six weeks with Amalgamated, to follow with twenty-one weeks on the Loew time.

Four Erratas are playing time in the west after a successful season in the east. They are booked solid until June next.

Annie Hughes, who has been abroad for two years, returned last week and will soon begin rehearsals in a new comedy.

Ecila Renrut has been engaged as soubrette for the Frank Phinney Revue, and joined that production in Dayton, Monday.

Jimmy Dunn has returned from the Pacific Coast, where he has been appearing in musical stock for Oliver Morosco.

George Lukes, booker of the B. F. Keith office, is reported engaged to Miss Lillian Weisner, an Oak Park debutante.

Oscar Straus will provide a musical setting for "Thin Ice" and the piece will be offered as a musical comedy next season.

Leon A. Berezniak, the Chicago theatrical lawyer, has recovered from the recent attack of pneumonia and is back in harness again.

Elizabeth Hines is winning new laurels in the principal role of George M. Cohan's "Little Nellie Kelly," at the Tremont, Boston.

Callahan and Bliss are now with "The Rose Girl," a Shubert unit show, having retired from Eddie Dowling's "Hello, Miss Radio."

Lewis and Gordon are producing a new tabloid called "The Foolies of 1922" in which Eddie and Birdie Conrad will be featured.

Faber and Green are breaking in a new act called "Happenings" at a hide-away house in Jersey. When perfected it will be displayed locally.

Emil Umann is again on the business staff of Loew's Garden Theatre, Kansas City. For sometime he has been assistant manager of the house.

The Six Anderson Sisters will show their new act at the American next week. This is the girl's first appearance in Chicago in three years.

Dorothy Clark, who accused Herbert Rawlinson, film star, of charges that were subsequently dismissed, is now dancing in a San Diego cabaret.

Martha Pryor broke in a new series of songs at the State Theatre, Jersey City last week and opened on Monday in Pittsburgh for a ten weeks' tour.

Ray Hughes and Pam Lawrence have been signed for twenty-five weeks by Loew. They are appearing in their new act, "The Fall Guy," at Loew's State.

Herbert Corthell has succeeded Lew Kelly in the chief comedy role of "The Elusive Lady," Julian Eltinge's current starring vehicle, which is now touring.

Teddy Dahl has written the book, lyrics and music for a new piece called "Who Said That?" which is to be brought out by a new producing firm.

Al. White and Larry Raymonde closed with the "Funmakers" in Washington on Saturday night and opened with Johnny Dooley in "Town Talks" in Fall River.

Lillian Pearl, Julie Day and Dolly Adriaes, are among the entertainers in the new revue that opened the Bal Tabarin, Atlantic City, for the Winter season.

Elwyn Harvey, former leading woman at the Alcazar, San Francisco, has been granted a divorce from her husband, Alfred Marks, an Australian theatrical man.

Art Moeller has been made manager of the Star and Garter Theatre, Chicago. Last season he was manager of the Columbia burlesque attraction, "Maid of America."

Andre Sherri is producing a new revue for Murray's restaurant. Franklyn Farnum, recently of "Paradise Alley" and Vi Quinn, the jazz dancer, will be featured in it.

Emma Shuey is heading the cast of "The Revue Intime," a French vaudeville now being offered as the chief entertainment feature at the Moulin Rouge Cave, Greenwich Village.

Fries & Wilson, booked solid on the W. V. M. A., until January 14, when they open on the Orpheum circuit at Winnipeg, have added several exclusive numbers to their act.

Arthur West is playing a six weeks' engagement with Interstate, prior to beginning rehearsals for the new musical show in which the Duncan Sisters are to be starred by Sam Harris.

Ned Wayburn will stage the new musical comedy in which James T. Powers is to be starred by the Morosco Holding Company. The piece is a musical version of "Somebody's Luggage."

Arthur Page and Ethel Grey have completed their thirty-five week tour over the Loew Circuit and are back in town. They will now play the local Loew houses, opening Monday, November 6.

From present indications, Tom Hodgman has settled in Los Angeles for an indefinite period, and may never decide to return East. For many years he was a road manager for Morosco and others.

Renee Rayne, prima donna, formerly with Moore and Megley productions, has been engaged to sing at Terrace Gardens in a new revue which was staged by Charles Bohler, opening Monday, October 16.

Charles B. Cochran, London theatrical producer, arrived here last week on the S. S. Berengaria. Whether he will be able to induce "Shuffle Along" to go to London is a question, although one of his pet intentions.

June Roberts sailed for Australia last week to appear there under the management of Hugh J. Ward. She will do the Julia Sanderson role in "Tangierine," and will later appear in the leading role of "The O'Brien Girl."

Frank Delmaine, Kansas City representative of the Actors' Equity Association, has recovered from his recent attack of the Dague fever, which he contracted on a trip to Texas. He has already started out on another trip for Equity.

Bessie Barriscale, the motion picture star, who is appearing in vaudeville in the playlet, "Picking Peaches," has accepted an offer to appear in her sketch in the London vaudeville houses. She will sail at the conclusion of her present tour.

Kilbourn Gordon, producer of "The Cat and the Canary," who has been abroad launching the London production of the mystery play, is now on the high seas heading homeward to begin rehearsals of his next production, "Find Cynthia."

Ben Bernie who for the past two years has been doing a single in vaudeville will be seen shortly with an orchestra of ten pieces. He will lead and between the numbers will do the comedy talking bit which has been a feature of his single act.

Franklin P. Adams, the columnist, and Arthur H. Samuel have collaborated on an abbreviated musical comedy, "The Love Girl," which will be among the features of the opening bill of The Forty-Niners at the Punch and Judy, on November 6.

Donald Roberts and Hazel Boyne returned to New York last week, after an eight months' tour of the west to the coast and back. They will return to Los Angeles shortly, where Hazel, "Sunny" Boyne, has been contracted for motion pictures.

J. and Milt Britton, with their Regent Orchestra and Myrtle Bonney, jumped to Cleveland on Sunday, where they replaced Hermine Shone at the 105th Street Theatre in headlining the bill. Miss Shone was compelled to cancel, owing to illness.

Willie and Eugene Howard, Kramer and Boyle, Sylvia Clark, Edythe Baker, James Morton and Company, The Athletic Girls, Bob Nelson, Pasquale Brothers, Fooshee Sisters and Frankie and Johnny appeared in the concert bill at the Winter Garden last Sunday night.

Margaret Young, Bessie Barriscale & Company, Vincent Lopez and Orchestra, O'Donnell and Blair, Johnny Burke, Ned Wayburn's Dancing Dozen, Garland and Brown, and Russell and Devitt, were on the bill at the Sunday concert given at the New Amsterdam Theatre.

Thomas W. Ryley, probably best known as the producer of "Floradora," has again thrown his hat in the managerial ring, having taken over "Hunky Dory" from the Klaw interests for a road tour. It will play through the New England states and work right straight for Canada.

Mary Jayne, Kennedy and Mason, Sophie Tucker, Bentley, Banks and Gay, Tom Kelly, Arno Balda, Pritchard Children, Emil Boreo, Williams and Taylor, Elm City Four and Kovacs and Goldner entertained for the second "Bohemian Night" program at the National Vaudeville Artists club.

Fay Marbe, Nathal, Georgie Price, Milo, "The Pullman Car Comedy," The Glorias, Olympia Desvall and Company, Six Whirlwinds, W. E. Ritchie and Company, Lewis and Brown and Leroy Smith's Symphonic Syncopators appeared in the concert bill at the Winter Garden last Sunday night.

Lillian Bradley, who has had a booking office in the Astor Building for several years, has moved into larger quarters in the Broadway Central Building, Broadway and Fifty-first street. Miss Bradley, who has specialized in club work, will expand her activities to vaudeville and productions. Associated with her will be her daughter, Lillian Bradley, and M. J. Glickman.

AL JOLSON

AT THE APOLLO THEATRE, CHICAGO, JUST MAKES THE AUDIENCE HOWL SINGING HIS NEW NOVELTY SONG SENSATION

TOOT, TOOT, TOOTSIE

GOO-BYE

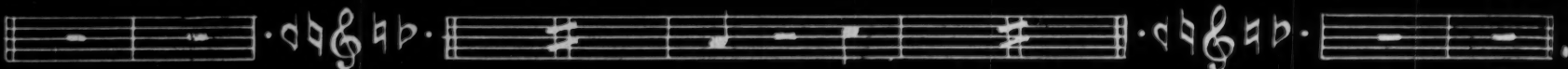
By GUS KAHN, ERNIE ERDMAN and DAN RUSSO



BYRON GAY, writer of the famous "Vamp" song, has just written a worthy successor to it in

VAMP ME

A REAL NOVELTY TREAT



THE NEW "WANG WANG BLUES" BY THE SAME WRITER

HOT LIPS

Featured by PAUL WHITEMAN and his PALAIS ROYAL ORCHESTRA in GEORGE WHITE'S "SCANDALS."

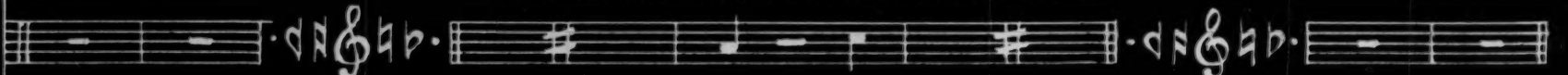


A DIXIE—MOTHER—SWEETHEART SONG

THOSE STAR SPANGLED NIGHTS IN DIXIELAND

By LEW CANTOR, HERMAN RUBY and PETE WENDLING

A NEW IDEA RAG BALLAD THAT'S A PIPPIN



TED LEWIS' Big Hit in the GREENWICH VILLAGE FOLLIES

THREE O'CLOCK IN THE MORNING

THE BIGGEST WALTZ HIT IN YEARS



JUST ANOTHER HIT!

ALL FOR THE LOVE OF MIKE

By HARRY PEASE, ED. G. NELSON and HARRY TOBIAS

BETTER THAN "WHEN FRANCES DANCES WITH ME"

Another "WANG WANG BLUES" by the same writers, HENRY BUSSE, HENRY LANGE and LOU DAVIS.

HOT LIPS

Wonderful Fox Trot rhythm and a great lyric

SAN FRANCISCO
 Pantages Theatre Building
 BOSTON
 181 Tremont Street
 DETROIT
 114 West Larned St.
 CINCINNATI
 111 East Sixth St.
 TORONTO
 181 Yonge Street

You can't go wrong with

LEO FES

711 Seventh Av.

EDDIE CANTOR

STARRING IN HIS BIG PRODUCTION

MAKE IT SNAPPY

IS SCORING A HIT OF GIGANTIC PROPORTIONS FEATURING THE
FEIST QUARTETTE OF HITS

HOT LIPS
WHY SHOULD I CRY OVER YOU
THREE O'CLOCK IN THE MORNING
STUMBLING

wrong th any FEIST song
FEIST, Inc.
n Av. New York

CHICAGO
Grand Opera House Building
MINNEAPOLIS
2 Lyric Theatre Building
PHILADELPHIA
128 Market Street
KANSAS CITY
Gaiety Theatre Building
LOS ANGELES
412 West Fifth Street

You were a hit with "WANG WANG
BLUES," this is made to order for
you.

HOT LIPS

Get It Now! Put it in your act and see for yourself

MELODY LANE

TRICK ORCHESTRATIONS END OF BIG VALUE TO MUSIC MEN

Craze for Special Arrangements so Great That Orchestras Lost All Value as Publicity Mediums—Desire to Render Something Different Entirely Covered Up the Melody

With the passing of the resolution which does away with the making and furnishing of "special" orchestrations to leaders by members of the Music Publishers' Protective Association there is already a noticeable improvement in the publicity which orchestras are giving to the various numbers rendered.

While one of the big reasons for the cutting out of the special arrangement was its great cost to the music men, the actual injury which the playing of an arrangement which failed to carry out the melody of the composition was great and music men familiar with the situation unhesitatingly declared that with the increase of the craze of leaders for novelty arrangements, the publicity given to popular numbers by many orchestras was practically valueless.

The "trick" orchestration as it has been called during the past year or so has assumed a position which in the world of music is almost ridiculous. Listening to the same number rendered by various orchestras that have their own special orchestrations is so confusing that it is practically impossible to learn the melody or distinguish one from another.

The Music Publishers' Protective Association last week sent out an announcement to musicians regarding the ruling. It said in part:

"The Music Publishers' Protective Association announces, in behalf of its members, discontinuance of the policy which has heretofore prevailed of furnishing, or paying for the furnishing of, 'special arrangements' of their compositions, effective Oc-

tober 20, 1922, following a vote of members.

"Under the regulations of the Association, any member violating this Resolution becomes liable to serious penalties, and this office will enforce such penalties as against any member discovered in a violation.

"We should like it understood that the reasons underlying the adoption of this Resolution were given very careful and deliberate consideration; it was not adopted because of any desire to withdraw reasonable co-operation from those with whom our relationships have been most pleasant but because of the practice having grown to such an extent as imposed upon the industry a financial burden of excessive proportions.

"Another, and prime contributing factor is the fact that the playing of 'special arrangements,' each noticeably different from the other, by many different orchestras, confuses the identity of a composition so that much of the advantage derived from its being played by orchestras is lost.

"Please, therefore, take note that on and after the date named, members of this association will not furnish, nor pay for the furnishing of any 'special arrangements' of their compositions, for any purpose whatever.

"We bespeak your co-operation and continued good-will; our members will be happy to continue in the future as they have in the past, any and every form of consistent co-operation in aiding you to success, and this Association will at all times be glad to consider any matter that will further the cause of music."

BERT GRANT PLACES SONG

Bert Grant has written a new novelty waltz song entitled "Tricky Little Tunes," which he has placed with Waterson, Berlin & Snyder. The special music for the revue parts of the Shubert Units "Town Talk" and "Jimmy Hussey's Fun-makers," written by Grant are being published by the above mentioned house.

HARRIS PLACES SCENARIOS

Charles K. Harris has signed a contract with the Warner Brothers, motion picture producers, by the terms of which he is to supply them with three picture scenarios during the year ending December 30, 1923. He has already submitted two, both of which have been accepted. They are "The Bridge of Sighs" and "The Tie That Binds."

Harris is getting a record-breaking price for the scenarios.

MILLS MEN IN CHICAGO

Jimmy McHugh, professional manager for Jack Mills, Inc., left last week for a five-week trip through the Middle West. While in Chicago he will join Irving Mills, general manager of the organization, and after a few days in Chicago both will return East, stopping at all of the principal cities en route.

MUSIC MEN ON TRIPS

Milt Stevens, well known to the music trade, now connected with Ager, Yellen & Bornstein publishing company, left Monday on exploitation trip through the Middle West.

Ben Bornstein also left early in the week for Kansas City on a selling trip, and on his return will meet Jack Yellen in Chicago where a new branch office of Ager, Yellen & Bornstein will be established.

CUTTING OUT ADVANCES

As a result of the recent slump in the music business, advance royalties have been practically done away with except in the case of a few chosen song-writers. In place of advance royalties, many contracts now contain a clause in which the publisher guarantees the writer a stipulated amount of royalties at either the first, second or third quarter, etc.

In the past, a sure way to make most publishers work on a song immediately was for the song writer to receive a sum of money in advance. The present method of guaranteeing the writer a certain amount in royalties at a certain date does not however, in any way bind the publisher to hasten the release of a song because he had already invested in the number in the form of advance royalties.

INFRINGEMENT SUIT SETTLED

The last of the recent series of infringement suits instituted against various motion picture houses in Newark by the American Society of Composers, Authors and Publishers, was settled just before trial on Thursday, when the owner of the theatre paid the costs of the suit and took out a license.

Morris Feldman, owner of the Grand Palace Theatre at No. 305 Market street, Newark, was the only one to fight the action against the movie houses started by the Society, but at the last moment settled the suit as the others had done.

FROST WITH FRED FISHER

Jack Frost, songwriter, is now connected in the professional department of Fred Fisher, Inc., assisting acts with special material, etc.

NEW CREDIT SYSTEM PLANNED

The National Association of Sheet Music Dealers is considering plans for a campaign to aid music dealers in their various problems, including that of increased profits and the establishment of a new credit system whereby the retailers will be able to collect outstanding money and to safeguard themselves against those that do not pay their bills. The new credit system when worked out is expected to react with beneficial results to those music publishers who have been unable to receive payments from dealers who in turn have large outstanding accounts themselves.

Sponsoring the increased efforts of the Association, is Thomas J. Donlan, secretary of the organization, who last week severed his connection with the Sam Fox Music Company, in order to devote more time to the cause of the dealers.

Mr. Donlan has submitted a 30-page prospectus to a committee of association and the new plans will go into operation as soon as the committee authorizes the action. The papers written by Mr. Donlan are the result of considerable study by him of all the minutes of the Association of the past five years or more and takes in every question concerning the problems of the music dealer, and also outlines the plan of campaign for new members and the literature to be sent to present members. Measures for the general protection of the dealer are contained in the contemplated plans and the general building up of the business.

As members of the Music Industries Chamber of Commerce, the National Association of Sheet Music Dealers will work in co-operation with that organization in carrying out some of its plans. The Chamber of Commerce membership comprises all the affiliated music organizations and it is said to spend approximately \$200,000 yearly for whatever is considered the betterment of the industry.

The last prospectus issued by the National Association of Sheet Music Dealers was in 1916, and the one prepared by Mr. Donlan will be published and sent to members as soon as the contents are officially authorized by the committee now considering it.

EXPLOITING "HUMAN HEARTS"

"Human Hearts," the ballad fox-trot published by Leo Feist, Inc., in conjunction with the Universal film of the same title, is being published in England by Francis, Day and Hunter, where the picture is also being shown. The song, which is by Nurnberg and Hagen, with a special arrangement by Paul Specht is being featured in London by three of the Specht orchestras.

MILLS GETS MOTZAN SONG

Jack Mills, Inc., has taken over the fox-trot song "Sweet Seventeen," composed and originally published by Otto Motzan. The lyric is by Harold Christy.

The song has already been exploited to some extent and the above firm announces its intentions of following it up with further exploitations by the entire organization.

HARMS HAS "SPRINGTIME"

Harms, Inc., is publishing the music of "The Springtime of Youth," the Shubert musical comedy which opens in New York on Thursday night. The score, of foreign origin, is by Messrs. Kollo, Romberg and Goodman, the two latter adapting and interpolating numbers for American use.

MAURICE RICHMOND ILL

Maurice Richmond, the music jobber who has been in poor health for a number of months, is spending a few weeks in the mountains in an endeavor to again get back into condition.

NEW REMICK STORE ON BROADWAY

Jerome H. Remick & Co. will invade the retail sheet music field in New York City, about November 1, with an up-to-the-minute store located at Ninety-sixth street and Broadway. The store is now under construction and is expected to be ready by the end of the month, thereby completing one of the strongest links in the Remick chain of stores and departments.

Mr. A. Simmons, now manager of the Remick store in Cleveland, will be transferred to New York, and will have charge of the new store. A complete line of sheet music and novelties will be carried and a line of Brunswick phonographs and records.

The location of the new store, on the southwest corner of Broadway and Ninety-sixth street, according to Edward Adams, who has charge of the various Remick music stores and departments in the East, is ideal in every respect. The class of people living in the neighborhood are the kind that spend money and like to live, etc. Many people pass the corner daily, due to the residential section it is in, the subway express station on the same corner, and the Riverside and other theatres nearby which release crowds of people most of whom must pass the Remick store.

Should the new Remick store prove as successful as it is expected to be, it is possible that the new place will be the forerunner of several such stores in Greater New York.

MILLER WINS CUP

On Thursday night, October 20, the Roseland Dancing Academy, 51st street and Broadway, held a song writers' contest, offering as a prize a beautiful silver loving cup suitably inscribed to the winner. The cup was won by Bob Miller and Herbert Steiner, representing Leo Feist, Inc. Each contestant was limited to one song, singing the verse and two choruses and the Feist representatives selected "Why Should I Cry Over You?" Other contestants were Irving Berlin, Inc., with "Homesick," Jerome H. Remick with "Indiana," Stark & Cowan with "Blue," Witmark with "Carry Me Back to Carolina," Jack Snyder with "Maytime," Shapiro Bernstein with "Georgette," E. D. Marks with "Little Red School House."

The successful carrying off of the cup by the Feist concern is due to the effort of Bob Miller, who was in splendid voice and besides is an excellent showman, and Herbert Steiner, whose accompaniment upon the piano was particularly commented upon.

TO OPEN IN CHICAGO

Richard J. Powers, eastern representative for Sherman, Clay & Co., has just returned from a six weeks' trip throughout the eastern territory as far as Chicago. He placed Ford Rush in charge in Chicago. Sherman, Clay & Co. intend opening offices in that city within the next few months.

ROBBINS BACK FROM TRIP

Jack Robbins, of the Richmond-Robbins Company, returned to New York on Friday of last week after a seven weeks' trip through the West. A considerable portion of the time while he was away he spent in the Chicago office of the house.

FISHER RELEASES NEW ONE

Fred Fisher has just released "She's the Mother of Broadway Rose," written by Willie Howard and George B. McConnell. It is being sung by Willie Howard, in the "Passing Show of 1922."

NORMANTON WITH WATERSON

Harold Normanton, formerly with Jerome H. Remick & Co., is now connected in the professional department of Waterson, Berlin & Snyder.

BURLESQUE

MANY CHANGES ON MUTUAL CIRCUIT

NEW HOUSES AND SHOWS

At a special meeting of the officers of the Mutual Burlesque Association that Wednesday afternoon an executive committee was appointed to act on all matters of importance, such as taking over new houses for the circuit and disposing of houses that are not wanted. Also the granting of new franchises and the directing of the destinies of this circuit. The committees composed of Dr. R. G. Tunison, Dave Krauss, Al Singer, A. W. Marheim and George E. Lothrop. Tunison is the chairman of the committee.

The first thing the committee did was to announce that the Majestic, Scranton, would open with "Pell Mell" this week. Scranton will be played after Wilkesbarre and before the Bijou, Philadelphia.

The meeting also brought the East and West closer together, there has been some friction between these two factions for several weeks, but this was all smoothed out at this meeting.

Two more houses in the Middle West are reported to be ready to go on this circuit. The Gayety, Louisville, is one and there will be a house in Cincinnati. Several more will be ready in the East about the same time, it is said.

Another new show opened on the circuit this week. Harry Emmerson's "Limit Girls" opened at the Bijou, Philadelphia, Monday. The Lafayette Theatre in Harlem section of New York opened Monday with "Laughin Thru" also.

The shows laying off this week are the "Peacemakers," between Baltimore and Indianapolis; "London Gaiety Girls" in Cleveland, and the "Runaway Girls" in Brooklyn. This show jumped in from Cleveland and will play the Star next week.

A new department has been organized for the booking of tabs in the houses and list of the houses will be ready for print in about three weeks.

A censorship committee will be appointed this week of two men, who are well known producers. One will have charge of the shows in the West, while the other will take care of the shows in the East.

Besides the new houses that have opened on the Mutual Circuit this week, and the Gayety, Louisville, going on the circuit next week, there will be several more. It is expected that the Scenic, Pawtucket, will return to the circuit in another week or so. Fall River will follow shortly after, as well as several other New England towns.

Word is awaiting from A. W. Marheim from the West at the headquarters of the circuit in New York for a house in Cincinnati to be added to the circuit. If Marheim secures the house he is after it will no doubt be added to the circuit the week after next. In this case another show will have to be added to the circuit.

STONE & PILLARD RETURNING

George Stone and Etta Pillard will return to burlesque shortly. They are to join Joe Hurtig's "Social Maids." Harry "Dutch" Ward and Miss Meroff are to be transferred to another show on the circuit controlled by the Hurtigs, it is claimed.

Stone and Pillard have been out of burlesque the past two seasons, living at their home on Long Island. They were to open at the Park in stock several weeks ago, but called it off. Stone and Pillard have been featured for many years in burlesque, are well known and have always been big box office attractions.

PLAYING IN LAY OFF WEEK

Peck and Kolb's "Jazz Babies" played several towns in Pennsylvania the lay-off week between Baltimore and Indianapolis last week. The show lost money, as their other show did the previous week with their "Follies and Scandals." They booked the towns in order to keep their people from laying off.

S. W. Manheim pays the railroad fare from Baltimore to Indianapolis, if the shows go direct from Baltimore to Indianapolis, but should the shows play any towns between these two cities, he only pays the fare from the last town they play.

The "Follies and Scandals" had a lay-off between Newark and Philadelphia. They played Philadelphia the following week and the week after Baltimore. Then another lay-off. Last week they played Indianapolis, this week they are in Columbus and are facing another lay-off, the week after next in Cleveland, if the week is not filled in.

The owners of the show were going to book in the week, but do not want to face another loss and can't stand it with the little money they now get out of the show.

The "Jazz Babies" played Cumberland two days last week, Uniontown Wednesday and another town the next day. The only place they got any money was at Uniontown, but not enough to offset the losses of the other two places.

SCRANTON OFF COLUMBIA CIRCUIT

The Majestic, Scranton, closed as a Columbia Circuit house last Saturday night, with Bedini and Bernstein's "Rockets." The house opened Monday as another spoke on the Mutual Circuit.

Louie Epstein, who has the house under lease, tried to put it over as a Columbia house this season. He made a contract with the Columbia Amusement Company last Spring to play the shows there, giving the companies a guarantee of \$2,400 on the week. He has been losing money every week the house has been open and decided last week that the time had come to make a change.

The Mutual Circuit have the same style of contract with Epstein they have with the other houses on the circuit, he paying the salaries of the company, props, billing, railroad fares. Which should cost him about \$1,500 or \$1,600 a week for the show and in this way, he should make up some of his losses for the season.

With the closing of this house as a Columbia Circuit house, "Rockets" closed at the same time. This show was only out but three weeks and was not up to the mark, it is claimed.

With Scranton off this circuit, the shows will now jump from Brooklyn to the Casino, Philadelphia, on there West.

POWERS IS PUBLICITY DIRECTOR

Jimmy Powers has been appointed Publicity Director of the theatres located in New Jersey, controlled by Frank G. Hall. At present these houses include the State and Ritz, Jersey City; the Strand, Hoboken, and the new million-dollar Twin Theatre (Capitol-State) in Union Hill.

Powers formerly managed Keith Theatre and the Majestic, Jersey City, and several burlesque shows.

LYNN CANTOR IN NEW ACT

Lynn Cantor, former prima donna with one of James E. Cooper's shows on the Columbia Circuit and now with the Weber and Fields Re-United Show on the Shubert Circuit, is breaking in a new act with the show.

AMERICAN ACT IN SOUTH AMERICA

BUENOS AIRES, S. A., Oct. 18.—Mile. Davenport and her Models are appearing at a local theatre. This American act has been working steadily for the past year touring South America.

HOWARD STAYS AT THE PARK MUSIC HALL

MINSKY AND HASTINGS SETTLE

Tom Howard, burlesque comedian en-joined from working for any other theatrical manager but Harry Hastings, re-entered the cast of the Minsky Brothers' Park Music Hall on Thursday night, after being out for two nights, and will continue for the balance of the season, an agreement having been arranged between the Minskys and Hastings whereby the latter receives payment for each week the comedian works for the Minskys. While it was reported that the Minskys had paid Hastings \$10,000 for Howard's services for the season, it was learned from an authentic source that Hastings is receiving \$75 a week, which will amount to \$3,000 if Howard is kept for forty weeks.

Harry Hastings, burlesque producer, brought suit against Howard, alleging breach of contract, and received from Judge Callaghan, of the Kings County Supreme Court, an order temporarily enjoining Howard from working for the Minskys until final judgment was entered in the action. The law firm of Phillips, Jaffe & Jaffe and James A. Timony represented Hastings, and the law firm of Snitkin & Goodman appeared for Howard and the Minskys. Howard was out of the cast at the Park for one or two days, but returned when his attorneys obtained a temporary stay of judgment from the Appellate Division of the Supreme Court. The motion to make the stay permanent, until decision on an appeal from the injunction, was argued a week ago last Friday, and last Tuesday decision was rendered cancelling this stay. Howard then was stopped from working, but was back again after two days by reason of the arrangements entered into by the Minskys and Hastings.

William Minsky, at the time the injunction against Howard was ordered, asserted that the move to deprive him of the comedian's services was being backed by burlesque men jealous of his success at the Park Music Hall. Hastings' action in permitting him to keep Howard, at a price, is considered virtual proof that the assertion was erroneous.

PARTY FOR "WONDER" GIRLS

An after theatre dinner party was given to the Misses Florence and Fay of the "Big Wonder" show by Estelle Nack last Wednesday night at the home of her sister in Brooklyn. The show was playing the Empire at the time.

LA MONT WITH "REVUE"

Jack La Mont, after sixteen weeks in burlesque stock at the Star, Cleveland, opened with the "Band Box Revue" on the Mutual Circuit in August. La Mont was the only principal to remain at the Star all Summer.

NEW SHOW FOR PARK

The company has been called for rehearsal at the Park to put on a new show, which is supposed to open next Monday. They started rehearsing early this week.

COLUMBIA OFFICIALS ON TRIP

Sam A. Scribner and Tom Henry left New York for a trip through the West, to look over the houses on the Columbia Circuit.

"TEMPTATIONS OF 1923" AT THE COLUMBIA IS PLEASING SHOW

"The Temptations of 1923" at the Columbia this week was produced by Don Clark the programme states.

There have been many rumors the last few days to the effect that this show was to be replaced and that Irons and Clamague, who are operating the show, were to turn it back to Hurtig and Seamon; they in turn were to put on a new show.

These rumors, which were denied by both Irons and Joe Hurtig Monday, had no doubt a tendency to cause more or less anxiety on the part of the performers in their work; this could be noticed many times during the performance.

The comedy is in the hands of Danny Murphy and Joe Yule with the assistance of Don Clark.

Murphy fits in nicely in this show. He is an exceedingly clever worker and very fast. He has mastered the "Dutch" comedy character and his work is one of merit. He is fast and funny. Yule is a new comer to Columbia patrons and is giving them a comedy role, in a tongue tied foolish boy, that is different than they have been watching in the past. This young chap is very amusing in the part and puts his stuff over, without over doing it. He and Murphy worked very hard Monday afternoon and proved themselves comedians of real worth.

Clark himself, one of the best light comedians and straight men in burlesque, had much to do in the manner the comedians worked. He has a knack of his own of working to the comedians and in keeping them working, that has a lot to do with the comedy part of the show. He is always after them and never lets up. Their work shows it. A great addition to a show is this man Clark.

Johnny Crosby sings several times in the show and appears in a specialty. He is also in a few scenes. Crosby has a good voice and can "sell" a number. The management should use this young man where he best fits in.

Inez Smith, a sweet voiced young lady, is the prima donna. Miss Smith offers several high class numbers and does very well. Her wardrobe is becoming and blends well with her brunette type of beauty.

Ruth Joyce proved a success in putting over the jazz numbers. This young lady's style combined with her looks was one of the big things in the female part of the show. The audience liked her Monday and applauded her numbers generously. She wore pretty dresses.

Mabel Clark, former soubrette, is now offering numbers of an ingenue or prima donna. It would be better, if she stuck to soubrette work. Her costumes are stylish and pretty.

Helen La Barbe and Exia Butler have small parts which they do well in. They stand out in specialties later in the show.

The girls in the chorus look fine and the management costumed them beautifully. They worked well in the numbers. Don Clark staged some good "hokum" burlesque bits; some are old and others are not, but they went over very well for the matinee, under the conditions the performers were working.

Miss Smith more than pleased in her singing specialty, when she offered one number. She was called up to do two encores.

The "rubber mine" bit was very amusing as Clark, Murphy and Yule did it.

Miss Butler in a specialty first played the saxophone and played it well. She then sang a yodeling number and scored nicely. Her act was accepted with merit.

The "old and new" number by the entire comedy, was well staged, and proved a hit. The "old" numbers seemed to please more than those up to date.

The comedy quartette of Clark, Murphy, Crosby and Yule was entertaining. They don't see many of these low comedy style of acts on this circuit and it went over.

Crosby and Miss Clark followed in a singing specialty in one. They offered three numbers that went over fairly well. The second number, a "single" by Crosby, went over the best.

A corking good specialty near the finale of the first act was offered by Jules La Barbe and Helene Wohlford La Barbe called "La Java Rouge." They offer a dandy and artistic apache dance, the best we have seen in burlesque since the Coccia and Ameta time a few years back.

The setting and surroundings arranged for the act, placed it so that it was shown to a fine advantage. The work of the principals of the act was clever; they are artists.

The "Temptations of 1923" is a burlesque show. It is a pleasing entertainment, could be changed about a bit in spots and in the cast, which would improve it some, but on the whole it is a good show.

SID.

CHANGES IN "CHUCKLES" CAST

Jane May, A. Coccia and Henry Permaine will close with "Chuckles" at the Orpheum, Paterson, Saturday night. This will leave but two women principals with the show, Babe Burnett and Miss Beasley.

Jean Bedini, part owner of the show, will open with the company next week in Jersey City. He will do a specialty in one and will also work in several scenes in the show.

DRAMATIC and MUSICAL

"TO LOVE," A THREE CHARACTER PLAY, AT THE BIJOU

"TO LOVE," a drama in three acts translated from the French of Paul Gerdely, by Grace George and presented by her at the Bijou Theatre on Tuesday evening, October 17, 1922.

CAST

Henri.....Mr. Trevor
Helene.....Miss George
Challange.....Mr. Warwick

With but three characters, Grace George as the wife, Norman Trevor as the husband and Robert Warwick as the lover, "To Love," titled "Aimer" in French, opened at the Bijou Theatre last week and made a distinct impression. That the play should be talky, having only three characters, was to be expected, but the excellent performances of those in the cast makes one forget the talkiness of it to be lost in the lengths to which the playwright goes in searching out the truth.

"To Love" is a triangle play on the style of "La Tendresse" but much more finely done. Helene finds herself torn between the new passion for Challenge, an impetuous lover, and the thousand and one intimate and endearing associations with her husband which finally swings the balance in favor of the latter. Miss George gives an excellent portrayal of the wife, who really does not know her own mind. At times she is almost carried away by the fierce love of Challenge. Then she is brought back again by the kindness of her husband.

Robert Warwick, as the lover, plays with a repression that is new to him. The sincerity of his love making is thrilling and he advances the time-worn arguments of the proverbial poacher so that they seem really logical and no one would blame the lady if she consented to elope with him.

Norman Trevor is fine as the husband, but because of the superfine work of the other characters his work is a little overshadowed. At times the play drags slightly because of the lack of action, but it moves along to a definite conclusion at all times, moves on relentlessly, giving no thought to side issues, this being the result of the paucity of characters. The conclusion, with the wife electing to stay with her husband, while gratifying is not convincing, as the impression is left that if the lover starts again on his love making with a little stronger argument Helene will be facing her problem all over again.

"To Love" gives Miss George many opportunities to display her exceptional acting ability, all of which she makes the most of.

"REVUE Russe" NEW RUSSIAN SHOW AT THE BOOTH

"THE REVUE Russe," a Russian entertainment in fourteen scenes, presented at the Booth Theatre on Thursday evening, October 5, 1922.

Principals—Mme. Kousnezoff, M. Posenkowski, Mme. Morenschildt, Mlle. Leontowich, Mme. Platnova, Mme. Miraieva, Mlle. Sanina, Mme. Shishkina, Mme. Smirnova, Mlle. Tanina, M. Ale-neff, M. Dnestroff, M. Markoff, M. Ratoff, M. Benois and M. Voljanin.

The Russian company which invaded the Booth Theatre this month under the protecting arm of Elizabeth Marbury and the Shuberts quite frankly hope to emulate the success of the "Chauve Souris." It is doubtful whether they will, however, primarily because they are not helped along by another Baileff. The assortment of vaudeville which is presented, what is more, is not quite so good.

There are fifteen numbers in the show, which range from exotically costumed-by

Leon Bakst—native dances and songs to a rather crude, but clever, acrobat's simian climbings and twistings by means of which he makes a tour of the entire theatre, climbing from auditorium to boxes and all the way around the balcony rail to the stage, with many itchy explorations of his monkey-suit on the way. Mme. Maria Kousnezoff is the leading performer. She is the possessor of a fine soprano voice and also a good dancer.

"SWIFTY" BRIGHT AND CLEVER COMEDY AT THE PLAYHOUSE

"SWIFTY," a comedy in three acts, by John Peter Toohy and Walter C. Percival, presented at the Playhouse on Monday evening, October 16, 1922.

CAST

Jefferson Proctor.....William Holden
Chaufeur.....Elmer Nicholls
Milton.....Robert Ayrton
Swiftly Morgan.....Hale Hamilton
Tom Proctor.....Humphrey Bogart
Mrs. Kimball.....Grace Goodhall
Helen Kimball.....Helen Scott
Miriam Proctor.....Frances Howard
Alice.....Margaret Mosier
First Detective.....Guy Hittner
Second Detective.....John O. Hewitt

Swiftly Morgan, his revengeful ambition to avenge the betrayal of his young sister, and his success in heaping coals of fire upon the head of her betrayer, is the brief synopsis of the plot of "Swiftly," which made its bow to Broadway at the Playhouse last Monday night. Amplified into three acts, the comedy-drama is built along old fashioned lines; it should make a great road show, providing it is kept away from the sophisticated try-out towns.

Hale Hamilton plays Swiftly, ex-middle-weight champion of the so-called squared circle, as the sporting writers call it. Retired from the "glove game," he is engaged to make physically fit the members of the wealthy Proctor family, especially young Tom Proctor, who has tread the primrose path too long. To young Proctor comes a young up-State girl whom he has betrayed, who begs him to "make her an honorable woman" by marrying her. Proctor turns her over to Swiftly with instructions to placate her. When she raises her head Swiftly discovers it is his little sister Alice. He swears he will avenge her by seducing Proctor's lovely sister. Therein lies the plot, for Swiftly falls in love with this sister and elopes with her, but marries her in the end. Then young Proctor is made to see the error of his ways and he marries little sister Alice, whom "he had done wrong by."

The players are for the most part adequate. Little Helen Scott showed gleefully how a flapper acts when she has a little wine. William Holden and Robert Ayrton are good.

"IT IS THE LAW" REHEARSING

"It Is the Law," a new drama by Elmer E. Rice and Haydon Tablot, was placed in rehearsal last week by Sam Wallach, with Lester Lonergan directing. In the cast are Alma Tell, Ralph Kellard, A. H. Van Buren, Arthur Hohl, Rose Burdick, William Ingersoll, Alexandria Onslow, Walter Walker, Frank Westerson, Charles Bates and Joseph Stefin.

NEW NAME FOR GORDON PLAY

"Find Cynthia," instead of "The Gentle Jailer" is to be the name of the new Kilbourn Gordon, Inc., play which is to open next week. Stuart Benson is the author of the piece.

RUSSIAN DIRECTOR ARRIVES

Theodore Komisarjevsky, Russian director, who will this season direct for the Theatre Guild, arrived on the *Homer*.

"THIN ICE" CLEVER AND BRIGHT SCORES HIT AT COMEDY

"THIN ICE," a three-act comedy by Percival Knight. Presented by the Shuberts at the Comedy Theatre, Saturday night, September 30.

CAST

Whitney Nelson.....Felix Krembs
Alan Woodruff.....H. Dudley Hawley
Pedro De Carbille.....C. Henry Gordon
Fuji, Japanese Servant.....T. Tamamoto
Mr. Burbridge.....Percival Knight
Edith Satterly.....Olive Wyndham
Helen Whitney Nelson.....Gilda Leary

"Thin Ice" is a comedy that will be agreeable to all, laughed at by many, patronized by many and praised by the same number. It is light, mischievous, improbable, amusing and entertaining. Percival Knight, a comedian of the restrained school himself, has written a play that gives everyone in the cast an opportunity. Each one has a scene that they may call their own and, be it said to their credit, they make the most of their own particular scene, act all the better for it during the rest of the evening and do not try to cut in on the other fellow.

An English army officer, who is in reality a baronet, finds himself broke and seeks relief from his financial embarrassment "in service." He procures a position as butler in the menage of a former fellow officer and there puts things straight. The young wife of said officer is having an affair with the villain. The master of the house, the officer, is seeking solace in bottles of real stuff. There is also a charming young girl in difficulties, from which she is dextrously extricated by the officer-baronet-butler only to fall in love with him. The butler is the real thing. Percival Knight himself plays that part and he is funny. Not coarse or slapstick, but funny in a quietly likeable way that makes you love him. The lines all seem to have been spoken out loud before they were written down, because they flow so naturally.

The cast is excellent. Felix Krembs, as the bibulous host of the Long Island country home plays his part with a fine understanding and Olive Wyndham is beautiful and delightful as the young lady of the butler's choice, or vice versa. Gilda Leary, as the wife, did splendidly with but a slight tendency to overact. H. Dudley Hawley, C. Henry Gordon and T. Tamamoto all handled their parts well. In short, it is a swift, clean little comedy, finely acted that leaves a pleasant taste and a wish for more of the same kind.

"ANDERSH" AT JEWISH ART THEATRE IS PLAY OF INTEREST

"ANDERSH" (New Worlds), a drama in four acts by H. Leivick, produced at the Jewish Art Theatre on Monday evening, September 25, 1922.

CAST

Marcus.....Maurice Schwartz
Bertha.....Bertha Gersten
His mother.....Binah Abramowitz
Mr. Jacobs.....Gerson Rubin
Mrs. Jacobs.....Fannie Goldberg
Bertha's brother.....Mark Schweid
Bertha's sister-in-law.....Bessie Mogulesco
Laria.....Mischa German
Isidore.....Munie Weizenfreund
Sophie Anderson.....Luck German
The Campaigner.....Jechiel Goldsmith
Police Captain.....Herman Meizel
Italian woman.....Anna Appel

"Andersh" is Yiddish, meaning something like "different lives" or "new worlds," and the play by that name which was presented by a capable company of Hebrew actors, is a strikingly impressive picture of the way his ordinary routine of

life jars on a returned war veteran, who thought that the war had made everything different at home. He is Marcus, a successful proprietor of a dry goods store, played by Maurice Schwartz, who finds his home life just the same as when he went away. His wife, his business, his friends, his partner and his customers are all just as he left them—the great benefits which he expected from the burning flame of war have not materialized. Some of the scenes, of which there are five, are remarkably true to life.

Marcus finally sets fire to his store and goes to join a band of war veterans. The cast is made up of splendid actors.

"ORANGE BLOSSOMS" NEW ROYCE SHOW IS DELIGHTFUL

"ORANGE BLOSSOMS," a musical comedy in three acts, with book by Fred de Gresac, music by Victor Herbert, lyrics by B. G. de Sylva, founded on the play, "The Marriage of Kitty," by de Gresac and Francis de Croisset, presented at the Fulton Theatre, on Tuesday night, September 19, 1922.

CAST

Lawyer Brassac.....Pat Somerset
Tillie.....Queenie Smith
Octave.....Maurice Darcy
Baron Roger Belmont.....Robert Michaelis
Kitty.....Edith Day
Jimmy Flynn.....Hal Skelley
Helen de Vasquez.....Phyllis Le Grand
Auguste.....Robert Fischer
Ninetta.....Nancy Welford
Cecilia Malba.....Evelyn Darville
Christiane de Mirandol.....Alta King
Julie Bresil.....Dagmar Oakland
Yolande Du Pont.....Emily Drange
Paulette de Trevors.....Fay Evelyn
Simone Garrick.....Diana Stegman
Regina Marnac.....Eden Gray
Valentine Vendome.....Vera de Wolfe
Thomas Fitzpatrick.....Abner Barnart
Frank Curran.....Jack Whiting
Oliver Stewart.....Gayle Mays
Denny Murray.....Clinton Merrill

Victor Herbert's music and Edith Day's shining personality and unusual singing voice are the main features of the exceedingly attractive musical comedy produced by Edward Royce at the Fulton Theatre. This is the first production by Mr. Royce, who staged such successes as "Irene" and "Sally," on his own responsibility, and he should feel nothing but pride for his efforts.

"Orange Blossoms" has been extravagantly produced, with marvelous costumes designed by Paul Poirer, of Paris, and lovely scenery painted by the redoubtable Norman Bel Geddes. The chorus girls are all beautiful creatures of the "Follies" type, and they are to be congratulated for their luck in being able to work with eight young chorus men far out of the ordinary quality seen in Broadway shows.

Victor Herbert, who also led the orchestra on the opening night, has written some fine music for the play, and is lucky to have a prima donna with a real voice to sing his songs. Miss Edith Day is just as attractive, lively and vivacious a singer and dancer as she ever was. In the role of Kitty, she agrees to marry as "a wife in name only" the Baron Roger Belmont, played by Robert Michaelis, who has broken her heart and only marries her so as to evade the clause of a will which forbids him to marry a Brazilian adventuress for at least one year. Kitty, however, and here is the story, manages to make her "husband" love her before the year is up.

Pat Somerset plays the role of a young lawyer, Queenie Smith, just as fast a gum-chewing stepper as ever, is ably assisted in several dances and songs by Hal Skelley, who possesses undeniable comic talents.

Robert Michaelis, is a rare performer on the musical comedy stage. He acts excellently, is a fine looking fellow and best of all possesses a fine singing voice, which he knows how to use. No small part of the success of the piece is due to him.

Herbert's score is delightful, finely orchestrated and was well played.

B. F. KEITH BOOKING EXCHANGE

Week of October 30, 1922

NEW YORK CITY

Palace—Kerr & Weston—Ten Eyck & Welley—Guinan & Marguerite in "Realm of Fantasy"—Eddie Foy—Cervene Troupe—Rockwell & Fox—Merian's Dogs—Moscon Family.

Riverside—Eric Zardo—The Brains—Barrett & Cunneen—Rooney & Bent—Davis & Pelle.

Colonial—The Brants—Beaumont Sisters—Kerr & Weston—Allman & Harvey—Lucas & Inez—Van & Schenck.

Alhambra—Canova—Dotson—Owen McGivney—The Wager—B. & B. Wheeler—Wm. & Joe Mandell—Annette—Yarmark—Brown & Whitaker.

Royal—Rekoma—Miller & Bradford—Bob Albright—Patricia & Townes—Marga Waldron—Miss Patricia—Joe Cook—Alexanders & John Smith.

1st Street—Valerie Bergere & Co.—Bryan & Broderick—Cecilia Weston & Co.—Barrett & Cunneen—Dixie Four—Dezso Retter.

Broadway—L. & H. Ziegler—Jeanet of France—Bostock's Riding School—Rae Eleanor Ball—Lopez, Kings of Harmony—Moss & Frye.

Coliseum (First Half)—Primrose Four—Henry & Moore—Ibach's Entertainers. (Second Half)—Crawford & Broderick—Tappen's Entertainers.

Fordham (First Half)—Willie Hale & Bros.—Race & Edge—O'Donnell & Blair—Doral Blair—Ruth Royce. (Second Half)—Allen Stanley—Jos. K. Watson—Lockett & Hope.

Hamilton (First Half)—Jos. K. Watson—Walters & Walters. (Second Half)—Margaret Ford—Race & Edge—Rome & Gant.

Jefferson (First Half)—Cartmell & Harris—Frances Arms—Versatile Sextette. (Second Half)—Primrose Four—Henry & Moore.

Franklin (First Half)—Palermo's Novelty—Tappen's Entertainers. (Second Half)—Willie Hale & Bros.—Alexander & Fields.

Regent (First Half)—Margaret Ford—Alexander & Fields—Lockett & Hope. (Second Half)—Palermo's Novelty—Cartmell & Harris.

BROOKLYN

Orpheum—Mac Sovereign—Emily Lea—Marion Harris.

Bushwick—Harry Moore—Little Cottage—Duffy & Sweeney.

Flatbush—Garcinetti Bros.—Rooney & Bent—Davis & Pelle.

Rivera (First Half)—Espee & Dutton—Dixie Gerard. (Second Half)—O'Donnell & Blair—Doral Blair—Versatile Sextette.

Far Rockaway (Second Half)—Espee & Dutton—Frances Arms—Ibach's Entertainers.

BALTIMORE

Maryland—Bronson & Edwards—Chic Sale—Kovacs & Goldner—Marion Murray & Co.

BOSTON, MASS.

Keith's—Jack Little—Hall, Erminie & Brice—Braggott Sisters—Wm. Halligan—Belle Baker—The Hartwells.

BUFFALO, N. Y.

Shea's—Autumn Trio—Moody & Duncan—Lou Telfer—Will Mahoney—Anita Diaz Monks.

CINCINNATI, O.

Keith's—Will & Gladys Ahearn—Holmes & La Vere—Bob Anderson & Pony—Vaughn Comfort—Smith & Barker—Van & Corbett.

CLEVELAND, O.

105th Street—Kane & Grant—Boree—Leo Donnelly Co.—Burrs & Lynn—Irving Fisher Co.—Claude & Marion.

COLUMBUS, O.

Keith's—Robbie Gordone—Millard & Marlin—Rafayette's Dogs—Margaret Hassler—Pinto & Boyle—Flashes from Songland.

DETROIT, MICH.

Temple—Pauli & Goss—Howard's Ponies—B. C. Hilliam—Thos. E. Shea—Ted & Betty Healy—Irene Franklin—Willie Schenck & Co.

ERIE, PA.

Colonial—Al. Striker—Van & Tyson—Cahill & Romaine—Leavitt & Lockwood—Adelaide Bell.

GRAND RAPIDS, MICH.

Empress—Hanson & Clifton—Carl Emmy's Pets—Harry Hayden & Co.—Harry Kahn & Co.—Seed & Austin.

HOBOKEN, N. J.

Strand (First Half)—Nut Shop—Ernest Ball. (Second Half)—Van Cello & Mary—Jerome McMann—Petty Larceny—Ben. Smith—Van Hoven.

INDIANAPOLIS, IND.

Keith's—Rupert Ingalese Co.—Alice Hamilton—The Son Dodger—Kallum & O'Dare—Snow, Columbus & Hooter.

JERSEY CITY, N. J.

Ritz (First Half)—Jerome McMann—Harrington & Shearer—Ben Smith—Petty Larceny. (Second Half)—Morath & Harvey.

State (First Half)—Walton & Brandt—Rome & Gant—Van Hoven—Sophie Tucker. (Second Half)—Ernest Ball.

LOWELL, MASS.

Keith's—The Show Off—Rosellas—Ecko & Kro—Dawson Sisters—Carlton & Bellev—Orren & Drew—Lew Wilson.

MONTREAL, CAN.

Princess—Frank & Ethel Carmen—Pierce & Ryan—Doyle & Cavanaugh—Mary Haynes—Raynor & Nerret—Wm. Faversham—Chief Caupolican—Gus. Fowler.

PHILADELPHIA, PA.

Keith's—Mitty & Tillo—Thank You, Doctor—Tan Arakis—Florence Brady—Redmond & Wells—James Thornton—Anderson & Yvel.

PITTSBURGH, PA.

Davis—Barbette—Williams & Taylor—When Love Is Young—Healy & Cross—Johnny Burke—Bill, Genevieve & Walter.

PORTLAND, ME.

Keith's—Katoushka—Bert Levy—Kenny & Holl—Jean & Arthur Keeley—Wheeler & Potter—Adams & Thompson Sisters.

PROVIDENCE, R. I.

E. F. Albee—McCartone & Marone—Miller & Mack—Jessie Busley—Harry Burns & Co.

ROCHESTER, N. Y.

Temple—Newell & Most—Runaway Four—Mrs. Sidney Drew—Mullen & Francis—Madeline Collins—Jack Wilson & Co.

SYRACUSE, N. Y.

Keith's—Nancy & Morgan—Grace Hayes—Vadi & Gyg—Joe Browning—Driftwood.

TOLEDO, O.

Keith's—Vasco—Dixie Hamilton—The Stanleys—Chas. & Madeline Dunbar—Hawthorne & Cook.

TORONTO, ONT.

Shea's—Louise & Mitchell—Joe Roberts—Florence Walton—Lydell & Macey—Howard & Clark—Marino & Lyell.

ORPHEUM CIRCUIT

Week of October 29, 1922

CHICAGO

Palace—Lewis & Dody—The Storm—Edith Chaper & Boys—Harriet Rempel—Jean Granes—Olsen & Johnson—Osborne Trio.

State Lake—Marc McDermott—Henry's Melody Sextette—Eddie Ross—Kane & Herman—Spencer & Williams—Paisley Noon & Co.

DENVER, COLO.

Orpheum—Anatol Friedland—Ernest Hiatt—Jessie Reed—Leon & Co.—Beth Beri—Jack & J. Gibson—Armstrong & Phelps.

DES MOINES, IOWA

Orpheum—Keno, Keyes & Melrose—Princess Wabietka—Edith Clifford—Marmelin Sisters—Barclay & Chain—Bird Cabaret—Tango Shoes.

DULUTH, MINN.

Orpheum—Juggernaut—Perrone & Oliver—Ushers—Signor Friscoe—Ben Nee One—Geo. Le Maire—At the Dentist.

KANSAS CITY, MO.

Orpheum—Snell & Vernon—Quixey Four—Wilfred Clark—Hallen & Russell—Eddie Leonard—De Marco & Band—Jim McWilliams—Haruki Onuki.

Main Street—Larimer & Hudson—Jada Trio—Zack & Randolph—Crane Wilbur—Billy Beard—Beked Dancers.

LINCOLN, NEB.

Orpheum—Henry B. Walthall—Anderson & Burt—Oaks & De Lour—Dave Roth—Lew Dockster—Hanako Japs.

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LOS ANGELES, CAL.

Orpheum—Croole Fashion Plate—Smith & Strong—Weaver & Weaver—Vincent O'Donnell—Babcock & Dolly—Kennedy & Berle—Senator Ford—Ivan Bankoff & Co.

Hill Street—Fisher & Gilmore—Franklin Charles—Corinne & Co.—Herbert & Dare—Fanchon & Marco—York & King.

MEMPHIS, TENN.

Orpheum—Singer's Midgets—Frank Wilcox—Jimmy Savo—Fenton & Fields—Laura & Billy Dreyer.

MILWAUKEE, WIS.

Palace—Mabel Ford—Al. Herman—Miller & Mack—Show Off—Shattuck & O'Neil.

MINNEAPOLIS, MINN.

Hennepin—Heras & Willa—Bernard & Garry—Paul Decker—Hurst & O'Donnell—Folsom, Denny & Band—Walter C. Kelly—Alma Neilson.

NEW ORLEANS, LA.

Orpheum—Roscoe Ails & Band—Van Hoven—Zelaya—Sheila Terry & Co.—Diamond & Brennan—Lola & Senia.

OAKLAND, CAL.

Orpheum—Cressy & Dayne—Mantell & Co.—Bailey & Cowan—Roxey La Rocco—Faber & McGowan—J. & N. Olms—Wilson Aubrey Trio—Hector.

OMAHA, NEB.

Orpheum—Tango Shoes—Newhoff & Phelps—Cook, Mortimer & Harvey.

PORTLAND, OREGON

Orpheum—Hyams & McIntyre—Leo Beers—V. & E. Stanton—Jack Norton—Jack, George—Adolphus—Novelty Clintons.

SACRAMENTO AND FRESNO

Orpheum—Harry Watson—Simpson & Dean—Bevan & Flint—Besale Clifford—Koroli Bros.—Dorothy Sadler—Wilson Aubrey Trio.

ST. LOUIS, MO.

Orpheum—Lionel Atwill—Bert Fitzgibbon—Five Minstrel Monarchs—Margaret Severn—Wilton Sisters—Tuscano Bros.

ST. PAUL, MINN.

Orpheum—Gus. Edwards' Revue—Gellis—Elly—Kerekardo—Sandy—Harry La Vall & Sisters—Tom Smith.

SALT LAKE CITY, UTAH

Orpheum—Rae Samuels—Family Ford—Sully & Houghton—Al K. Hall—Mme. Herman—Ramadells & Deyo—Nagytos.

SAN FRANCISCO, CAL.

Orpheum—Victor Moore—Belle Montrose—McCarthy Sisters—Claudia Coleman—Glen & Jenkins—Morgan Dancers.

Golden Gate—Gretta Ardine—Swartz & Clifford—Gordon & Day—Chandon Trio—Belle Montrose.

SEATTLE, WASH.

Orpheum—Williams & Wolfso—Bill Robinson—Foley & La Tour—Morton & Glass—McDevitt, Kelly & Quinn—Galletti & Kokin—Lawton.

SIOUX CITY, IOWA

Orpheum—Humerto Bros.—Seven Brown Girls—Whitfield & Ireland—"Let's Go" Co.—Alexandria—Spwell Sisters—Picari's Seals—Bob Murphy—Jarvis & Harrison—John B. Hymer—El Rey Sisters.

VANCOUVER, B. C.

Orpheum—Henry Santrey—H. & A. Seymour—D. D. H.—Letter Writer—Royal Gascoignes—Meehan's Dogs—Grace Doro.

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WINNIPEG, MAN.

Orpheum—McKay & Ardine—Little Billy—Neal Abel—Juggling Nelsons—Farlor, Bedroom & Bath—McRae & Clegg—Conlin & Glass.

PANTAGES CIRCUIT

Week of October 30, 1922

WINNIPEG, MAN.

Leach Walling Trio—Kaufman & Lillian—Charanoff—Morgan & Gray—Cecil Cunningham—Byron Brothers.

REGINA AND SASKATOON

Alexander Bros. & Evelyn—Maude Earle—Ridicolo Rico—Ben Turpin—Britt Wood—Blake's Mules.

TRAVEL

Weldons—Buddy Walker—Chisholm & Breen—Bronson & Rennie—Great Blackstone.

SPOKANE, WASH.

Lillian's Dogs—Farrel & Hatch—Tollman Revue—Great Maurice—Bensie & Baird—Little Pippifax.

SEATTLE, WASH.

Three Avollos—Hanson & Burton Sisters—Joe Bernard & Co.—Three LetGrohs—DeMichelle Bros.—Four Ortons.

VANCOUVER, B. C.

Daley, Mac & Daley—Tuck & Claire—Kennedy & Rooney—Kirksmith Sisters—Rigoletto Brothers.

TACOMA, WASH.

James & Etta Mitchell—Mills & Miller—Casler & Bensley—Twins—Rising Generation—Sausman & Sloan—Prosper & Merritt.

PORTLAND, OREGON

Selma Brantz—Briere & King—Clifford Wayne—Kluting's Animals—Sidney & Styne—Kajiyama.

TRAVEL

Burt Shepherd—Fargo & Richards—Billy Kelly Revue—Officer Vokes & Don—Five Lameys—Welderson Sisters.

SAN FRANCISCO, CAL.

Kitamura Japs—Maybelle Phillips—Pardo & Archer—Abbott & White—Earle Fuller's Band—Golden Bird.

OAKLAND, CAL.

Jean & Valjean—Ross & Edwards—Florette Jeoffrie—Fate—Rives & Arnold—Larry Harkins.

LOS ANGELES, CAL.

Carson & Kane—Goetz & Duffy—Billy Swede Hall—Robinson & Pierce—Alexander the Great.

SAN DIEGO, CAL.

Juggling Nelson—Tyler & Crolius—Ross Wyse & Co.—Stepping Stone—Page, Hack & Mack.

LONG BEACH, CAL.

Four Roses—Hudson & Jones—Davis & McCoy—Robyn Adair & Co.—Twenty Minutes in Chinatown.

SALT LAKE CITY, UTAH

Wilfred DuBois—Marion Claire—Valentine Vox—Johnny Marvin—Fein & Tennyson—Rigdon Dancers.

OGDEN, UTAH

Samsted & Marion—Conn & Hart—Green & Dunbar—Brower Trio—Monroe Salisbury—Four Boneattis.

DENVER, COLO.

Page & Green—Fulton & Burt—Al Jennings—Walter Weems—Gallarin Sisters—Delmore & Lee.

COLORADO SPRINGS AND PUEBLO, COLO.
Gordon Wilde—Ward & King—Indoor Sports—Bob Willis—Lerner Sisters—Artists in Miniature.

OMAHA, NEB.

Crane Sisters—Caledonian Four—Willard Mack—Willard Jarvis' Revue.

KANSAS CITY, MO.

Three Belmonts—Ketch & Wilma—Lou & Jean Archer—Ferry Corvey.

MEMPHIS, TENN.

Victoria & Dimpree—Lyle & Emerson—Brown's Saxophone Sextette—Parish & Peru—Chas. McGood & Co.

F. F. PROCTOR
Week of October 23, 1922

NEW YORK CITY

Fifth Ave. (Second Half)—Flo Brady—Hall, Erminie & Brice—Ernest R. Ball—Barto & Melvin—Veterans of Variety—Lewis & Rogers.

23rd St. (Second Half)—Walton & Brant—Earl Dancer & Band—Blaise & Blaise—Robert Clark Co.

58th St. (Second Half)—Words & Music Makers—Macarion & Marone—Fields & Pink—Little Yoshu—Elliot & West.

125th St. (First Half)—Lane & Harper—Joe Mack & Girls. (Second Half)—H. & E. Sharrocks.

ALBANY

(Second Half)—John LeChair—Ethel Sinclair Co.—Primrose Four—Dunham & O'Malley—Ben Bernie's Band.

ELIZABETH, N. J.

(Second Half)—Roll On—O'Neil & Plunkett.

MT. VERNON, N. Y.

(Second Half)—Redmond & Wells—Josephine Amores Co.—Handes & Mills.

NEWARK

(First Half)—Beban & Mack—Besale Harriscale Co.—Myers & Hanford—Jos. L. Browning—Rich Hayes.

SCHENECTADY, N. Y.

(Second Half)—Violet & Lewis—Ethel Hopkins—Sam Mann Co.—Lyons & Yocco.

TROY, N. Y.

(Second Half)—Maxie Lunette—Young & Wheeler—Fern & Marie—Moody & Duncan—The Speeders.

YONKERS, N. Y.

(Second Half)—Watts & Hawley—Andrew Mack—Hughes & Lady Friends—Merriet & Coughlin.

POLI CIRCUIT

Week of October 23, 1922

BRIDGEPORT, CONN.

Palace (Second Half)—Powell & Brown—Loney Haskell—Wm. Halligan—Burns & Wilson—Johnny Muldon—Franklin & Rose.

HARTFORD, CONN.

Capitol (Second Half)—Winton Bros.—Barrett & Farnum—Gerald Griffin Co.—Coogan & Casey—Bison City Four—50 Miles from Broadway.

NEW HAVEN, CONN.

Palace (Second Half)—The Fiddling—Neil & Witt—James Cullen—La Palerica Trio—Johnson & Hayes—Herbert Barnet Co.

SCRANTON, PA.

Poli's (Second Half)—Watson & Dogs—Ray Conlin—B. A. Rolfe Revue.

SPRINGFIELD, MASS.

Palace (Second Half)—Class, Manning & Class—Hightower & Jones—Clock & Clock—Big City Four—Marry Me.

WATERBURY, CONN.

Palace (Second Half)—Gold & Edwards—Travesty Four—Louise Carter Co.—Fred & T. Hayden—George Moore Co.

WILKES-BARRE, PA.

Poli's (Second Half)—Nathano Bros.—Mack Hughes Co.—Earth to Moon—Arthur Ashley—Reynolds & Donegan.

WORCESTER, MASS.

Poli's (Second Half)—Oxford Four—Bob Albright—Nash & O'Donnell—Rockwell & Fox—Maurice Golden Co.

B. F. KEITH BOOKING EXCHANGE

Week of October 23, 1922

NEW YORK CITY

Broadway—Frances Arms—Pressler & Klaise—Henry & Moore—China Blue Plate—Cartmell & Harris—Billy Dale Co.—Franklin & Hall—Warden Bros.—J. & H. Shields.

Fordham (Second Half)—Van Hoven—Vincent Lopez—Garcinetti Bros.—Rhodes & Watson—Powell & Wallace.

Jefferson (Second Half)—Espe & Dutton—Mullership, Bradley & Band—Margaret Ford—Aeroplane Girls—Smiles.

(Continued on page 25)

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WATCH FOR THEM.

JIMMY McHUGH and IRVING MILLS

SUNKIST REVUE IN COURT

A judgment for \$803 in favor of the Dillingham Theatre Company against Marco and Fanchon Wolff, known upon the stage as Fanchon and Marco, was rendered by Judge Schmuck in the City Court last week. Fanchon and Marco were sued for moneys alleged to be due according to contract and also for expenditures made in their behalf when their musical revue, "Sunkist," played at the Globe Theatre for four weeks in the summer of 1921. The Dillingham Theatre Co. spent \$624 for advertising and other purposes for "Sunkist" and \$119 is also due them, it was alleged, by the terms of the contract. Fanchon and Marco guaranteeing them \$5,200 weekly for each of the four weeks played, from May 23 to June 18, but falling \$119 below this amount during the last week.

Fanchon and Marco are residents of California, and their testimony was taken by deposition. Nathan Burkan appeared for the plaintiff.

NEW NAME FOR KERN SHOW

Charles Dillingham's newest musical comedy, now in rehearsal, has had its title changed from "The Bunch and Judy" to "Judy and the Bunch." It is by Jerome Kern and Anne Caldwell, and will open in Philadelphia on Nov. 6, coming to the Globe Theatre here soon after. In the cast are Fred and Adele Astaire, Joseph Thorn, Maisie Gay, Ray Dooley, Delano Dell and Gus Minton.

"MUSIC BOX REVUE" FOR CHICAGO

"The Music Box Revue," which closes at the Colonial Theatre, Boston, on November 11, will go to Chicago, where it will open on the 13th at the Colonial.

Moore and Saunders opened in a new act this week at the Keystone Theatre, Philadelphia.

SEEKS RADIO INJUNCTION

OMAHA, Oct. 23.—In a suit filed here in the United States District Court by John O. Yeiser, Jr., of Omaha, the Radio Corporation of America, the Western Electric Company and other radio interests are charged with having entered into a conspiracy to obtain a monopoly of wireless service and prevent individual use of the radio. Yeiser asks for an injunction to restrain the defendants from interfering with his right to broadcast.

Mr. Yeiser said that there are 25,000 wave lengths that may be used in transmitting distinct non-interfering radio service, yet he was interfered with by the defendants, who corrupted certain government underlings. He further alleges that his own radio station was closed recently because he was operating slightly above the 360-meter wave length, and in closing his station the first amendment to the Constitution regarding free speech was being violated. A jury to determine damages, which he alleges to be \$25,000, is requested, with treble damages under the Sherman anti-trust law, and an attorney's fee of \$25,000.

FARRAR SALE NETS \$39,902

The auction sale of Geraldine Farrar's opera costumes, household and personal effects held last week netted \$39,902.

The sale was held at the Fifth Avenue Auction Rooms and Wallace H. Day was the auctioneer.

Miss Farrar was not present at the sale, as she is making a concert tour through the west.

"BEGGAR'S OPERA" AGAIN

PHILADELPHIA, Oct. 16.—"The Beggar's Opera" company is rehearsing here preparatory to going on its third season on tour. It will open in Philadelphia in several weeks.

"LIGHTNIN'" ENDING LONG RUN

CHICAGO, Oct. 23.—After breaking all records for a continuous run in Chicago, "Lightnin'," which opened at the Blackstone Theatre here on September 1, 1921, will draw its successful stay to a close on December 9. The play is still doing fine business, but the management, for reasons of its own, believes it advisable to set a time limit. The inhabitants of Boston have been waiting four years to see Frank Bacon in "Lightnin'," and the company goes there after concluding its stay here.

The last Chicago performance will see a total of 1,892 performances for this cast. This is also a record, but the greatest record-breaking feat of all is the continuous appearance of Frank Bacon in the role of Lightnin' Bill Jones over a period of four years with but two weeks out during the actors' strike in 1919 when he was one of the leading figures in Equity.

There are several other companies of "Lightnin'" out and the total number of performances given, will, it is predicted, soon total over 3,000. Attempts have been made to analyze the appeal "Lightnin'" has to the public but as yet there has been no answer. There have been plays with more pathos and more humor than "Lightnin'" but there have been no plays that have enjoyed the continuous success that "Lightnin'" has enjoyed. The only tangible reason for "Lightnin'"'s success is the lovable character of Lightnin' Bill Jones and the simplicity and wholesomeness of the play.

With a record of 1,291 performances in New York, 601 times in Chicago, and Boston and other cities yet to be heard from, "Lightnin'" is setting a difficult mark for other producers to shoot at.

McCAULEY WITH "BUBBLE" SHOW

Jim McCauley takes Billy Wallace's place in Billy K. Wells "Bubble Bubble" in Brooklyn this week.

BERGEN CASE ON TRIAL

George Cline, motion picture director, his brother-in-law, Charles Scullion, of Edgewater, N. J., and Miss Alice Thornton, of New York City, were placed on trial on Monday in the Supreme Court, Hackensack, N. J., charged with murder in connection with the death of Jack Bergen, motion picture actor, and a member of the National Vaudeville Artists Club. Forty-eight people were impaneled for jury duty, of which twenty are women. Cline is said to have admitted killing Bergen, claiming self-defense as his reason. Scullion is alleged to have fetched the gun to Cline with which the shooting was done. Miss Thornton's connection with the case has not been explained by the police.

JUDGMENT AGAINST CORT

Judgment for \$11,232 against John Cort, theatrical producer, was filed by Hilaire Mahieu & Co., Inc., theatrical costumers, in the office of the County Clerk last week. Cort was sued in the Supreme Court on unpaid promissory notes, two amounting to \$5,320 and one for \$5,500, which were given by him in February and March, 1922. These notes were payable in four months, but payment was never made. The notes were given for costumes supplied for Cort's show, "Frank Fay's Fables," which ran a short time at the Park Theatre last year, it is said. Cort did not put in a defense, and judgment was obtained by default. The law firm of S. F. and F. F. Katz appeared for the plaintiff.

BABY ULIUS IN SALARY SUIT

Baby Ulius, a child actress, brought suit last week through her father and guardian, Charles Ulius, against the Arman Kaliz Producing Co., Inc., for \$150 alleged to be due as two weeks' notice. Breach of contract is charged, the legal department of the Actors' Equity Association, through which the action was brought, stating that the Kaliz company signed a contract for the employment of Baby Ulius in a scene in "Spice of 1922," but refused to employ her, although she appeared at rehearsals. She was to receive \$75 a week. The papers in the action were filed in the Third District Municipal Court.

Frederic and Fanny Hatton are contemplating starring Charles Judels in a musical version of their comedy, "Upstairs and Down."

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PLAYING HARLEM OPERA HOUSE THIS WEEK, THE LAST WEEK FOR THIS HOUSE TO PLAY KEITH VAUDEVILLE, BUT NOT THE LAST WEEK FOR US!

PARK MUSIC HALL SECOND EDITION SHOW IS ENTERTAINING

The second edition of the burlesque stock company was presented at the Park Music Hall last week. The first show ran four weeks.

A number of the original cast was found missing in the show last week, and in their place were found some people who formerly appeared at either the old Union Square Theatre or the National Winter Garden.

While the programme states that the dancing numbers were arranged by Will H. Smith, it looked more like the work of Sally Fields in many cases. The scenery was designed by John Wenger and we liked it much better than that in the previous show. It was the real class of the show. The lighting effects are far above the average.

Tom Howard and Harry Bentley were the comedians. Howard doing a "boob," but has changed his makeup. He is also wearing glasses now, and looks just as funny.

Bentley is exceedingly clever in the "Dutch" role he is portraying; in fact, he about divided evenly the comedy honors with Howard last Tuesday afternoon. He should stick to this role in the future as it is the best comedy role we have ever seen him do and he handles himself very well.

Joe Lyons is again doing the "straight" and is in every scene with the comedians. William Wainwright appears in the last scene only, while he has little to do, he handles himself cleverly in this.

Douglas Hunter is playing small parts; what he does he gives a good account of himself.

Sally Fields is in a number of scenes and has a couple of numbers she puts over. She also does a specialty in one.

Helen Adair, formerly of the Union Square, is in a few bits and handles herself very well. In fact, of the women, she reads lines better than any. This is one thing that was missing in the cast, the past two weeks, a woman who could read lines and work to the comedians.

Claire Freeman has little to do, she appeared in one or two bits and has one number. Whoever selected the one number for Miss Freeman must have been running on one cylinder, as they hit it all wrong. This number was not suited for this young lady's voice; however, she did the best she could with it. Miss Freeman looked pretty.

Emily Clark appeared in one bit and had two numbers. Miss Clark is entirely too rough for this house; she may be all right for the Minsky house down on the east side, but she will have to polish off a bit for this house before the uptown audiences will accept her. They didn't care much for her at the matinee, when she injected a little "grind" at the finish of her first number.

The show is made up of scenes and bits from Sim Williams' "Radio Girls" on the Columbia Circuit and old stock bits. The first is a "ship" scene in which all the principals and chorus appear at various times. The "Hero" bit starts off the comedy in this scene.

The "sacrifice" bit was given by Howard, Bentley, Lyons, Hunter and the Misses Fields, Freeman, Adair and Mavon. This same bit we caught the week before at the Star, Brooklyn, with a Mutual Circuit show.

Hamtree Harrington offered a specialty in one and went over big. He is singing a new number this time and he surely delivered well.

Rosa Rosalia, formerly of the Irving Place stock company and the National Winter Garden, who is on the programme as Rosa Lee, followed in one with a singing specialty. Her offering was accepted by the audience.

The "egg" bit was given and was done by Howard, Lyons and Harrington.

The "slate" bit was offered by Howard, Bentley, Lyons and Miss Adair.

The "haunted castle" scene proved a good comedy scene, the way Howard, Lyons, Wainwright and Harrington did it.

While the show was but a day old when reviewed it did not go over as well as the first show, but will improve with playing.

The chorus is above the average seen in burlesque, the girls are all good looking and have good figures. They work hard and do all in their power to get the numbers over.

Mavon and Ladd do a dancing specialty similar to one they did in the first show.

The outstanding features of the performance are the lighting effects and Louis Foreman's orchestra. The show is entertaining from start to finish.

SID.

BROADHURST QUILTS SHOW

PITTSBURGH, Pa., Oct. 22.—George Broadhurst, who has been working opposite Scotty Friedell with the "Jazz Babies," quit the show here today, while on its way between the one-nighters and Indianapolis. He returned East tonight.

The reason given by Broadhurst to Peck and Kolb, owners of the show, who were here at the time, was that his wife had an argument with a chorus girl in the show.

Joe Haggerty, who was in the city at the time, was rushed on to Indianapolis to take Broadhurst's place to open Sunday.

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"IRISH DAISIES" AT THE STAR IS FAST AND CLEVER

Pat White and his "Irish Daisies" at the Star last week showed White off in his famous Irish comedy character. White, to our way of thinking is the best of the old time Irish fun makers doing this role in burlesque. He is the most natural comedian we have seen in a long time in this part. It is said that the burlesque patrons are tired of Irish comedians and don't want to see them anymore. They who say that should have been over at the Star last Thursday night and heard the way the audience laughed and howled at this portrayal of comedy.

It is strictly a White show, without him there would not be much to it, but he is a whole show in himself anyway, so why go further.

Harry Stratton is doing second comedy. Bob Robertson is handling the characters. He does several and does them well.

Charlie Pendley the straight man from the West, seems to fit in just right and handles White in excellent form.

Red Walters a dancing and singing juvenile gives a good account of himself.

Of the women playing parts Jean Fox stands out. She is a good looking, titian haired young lady of pretty form, who works nicely in the bits.

Bessie Baker an attractive blonde is the soubrette. She has several fast numbers she puts over.

Helen Dale is the ingenue.

The chorus has a number of young and good looking girls who do nicely in the numbers.

The first part is called the "Labor Leader" and that is Pat himself.

White staged the show. He put on the "money" bit with Pendley, Stratton and Miss Dale in it.

He staged his well-known labor speech, and delivered it well.

The "key" bit is in the show. It was amusing as White, Pendley and Stratton did it.

"Hello Louie" bit the audience laughed at. It was given by White, Pendley, Stratton and the Misses Fox, Baker and Dale.

White in his specialty in one, assisted by Jack his intelligent dog went very big. Pat entertained at first with a comedy Irish song. Then Jack came on and played ball for a while and finished up with dancing with his front feet. The dog is very clever and White has trained him carefully. The little fellow kept in step with the dance music perfectly.

Walters in his specialty went over very nicely. He opened with a song and ended up with a corking good eccentric dance.

The "Block Party" closed the first act and offered plenty of comedy.

White and Pendley had no trouble in working up a lot of comedy in their talking act and handled it fine.

Princess Dovey is the added attraction. Miss Dovey, one of the most artistic classic dancers we have in either burlesque or vaudeville proved a big success in her specialty in which she offered some most graceful dancing. The act went over splendidly.

Pat White has a fine burlesque show and one that fits in well on the Mutual Circuit.

SID.

NEW SHOW FOR COLUMBIA

It would not be surprising to hear that another new show would be added to the Columbia Circuit in the next few weeks, as there is a rumor around Broadway of a new house that is to be placed on this circuit shortly. The house will be in the East and negotiations are now on, it is said, and the deal should be put through during the week.

JESSE REECE AT PARADISE

Jesse Reece opened with Percy Elkeles' "Paradise" Revue in Reisenweber's Oct. 14 as prima donna. Miss Reece was booked by Bruce Smith, who is now negotiating to place Miss Reece in a new revue, when her engagement terminates at Reisenweber's.

REPLACES MARY BERKLEY

Lola Austin replaced Mary Berkley as prima donna with the "Hello Jack Girls" in Albany Saturday night.

KOLB STAGES SHOW

Matt Kolb staged the "Hippity Hop" Peck and Kolbs now Columbia Circuit show, in Cleveland this week. Billy Koud staged the numbers.

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"OH! JOY" IN SORROW

Boston, Oct. 23.—Still another troupe of colored performers was added to the long list of "busted" colored shows when "Oh! Joy," headed by the team of Whitney and Tutt, closed suddenly Saturday afternoon at the Arlington Theatre, where it has been playing for three weeks. The company was all ready to begin the Saturday matinee, but the management refused to permit the performance, due to certain difficulties said to have been encountered with individual members of the company. The crowning argument is reported to have taken place between Manager Smith, of the theatre, which is operated by H. H. Frazee, and a chorus member, over the question of \$3 declared to be due by the performer.

A midnight show was put on for the benefit of the members of the company, so that they could return to New York. It was liberally attended by actors in other shows playing in Boston, \$900 being taken in. The house, to the disgust of the troupe, insisted upon deducting 40 per cent of this amount for its share.

Salem T. Whitney, one of the principal comedians and also one of the producers of "Oh! Joy," said that if the show had been permitted to run Saturday afternoon and night the company would have been able to get out of town that night.

"Oh! Joy" has been bucking the highly successful "Shuffle Along," which is playing at the Selwyn, but has not been able to cut into the latter show's melon to any perceptible degree. "Oh! Joy" played about four weeks on the road before it came into New York several months ago, where it played under canvas in an open-air theatre at the corner of Eighth avenue and Fifty-sixth street.

McGOWAN OPENS RESTAURANT

Jack McGowan, vaudeville and musical comedy actor, recently with the George White "Scandals" show at the Globe, has gone into business and has opened a restaurant on West 49th street. McGowan has not given up the stage, however, and has gone into vaudeville. This week he is breaking in a new act in Newark.

JACK JOHNSON FOR SHAKESPEARE

Ex-heavy weight champions must live. Which is the cue for Jack Johnson, to become a Shakesperian actor, whose initial role will be that of the "Moor" in Othello.

To this end, a company is being organized and papers being drawn up Moses Sachs an attorney of 350 Broadway who represents Johnson, and Bert Jonas theatrical man of 245 West 47th street. The new organization is to be called the Jack Johnson Play Producing Company.

According to Johnson he will go abroad early next year and cast his show with Moors, Morroccans and others of similar race, and will give his first performances in Barcelona and Madrid. After which he will bring his show to this country sometime in March.

At present Johnson said that he is training faithfully everyday at Madison Square Garden, to be in fit condition for his part in organizing and playing in the show, and also he repeated, "to be ready just like Napoleon." Anybody who doubts that he is in fine trim, is welcome to drop into the Garden and see him train, he said. At the particular moment that he was speaking in Bert Jonas' office in the Romax building, he carefully nursed his side which he declared was bruised the other day when Perry Bradford, music publisher, while driving in his car at 137th street and Seventh avenue, collided with the car that he was in.

TO LICENSE MUSIC TEACHERS

The licensing of all music teachers was suggested as a means of getting rid of the fakers in the business, at a hearing held last week at City Hall by City Chamberlain Philip Berolzheimer. Several hundred prominent people in musical circles were present, including Frank Damrosch, Frank La Forge, Estelle Pratt and Graham Reid.

Mr. Berolzheimer said in part: "We have found some teachers in the city who exhibit diplomas from foreign conservatories, which upon investigation proved to be false. Many of these teachers receive as high as \$300 and \$400 from their pupils for little or nothing to show for their expenditures."

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CROONY
BLUES GIRL
NEW THIS SEASON
IN BURLESQUE

GAIL BANDELL

BUT WATCH ME
WITH
PECK AND KOLB
FOLLIES AND SCANDALS

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SINGING AND
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LAMONT AND FUQUAY

JACK

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REVUE

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THE SOPHIE
TUCKER OF
BURLESQUE

MILDRED COZIERRE

BAND BOX
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ME GROW

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WITH
JOE HURTIG'S
"STEP ON IT"

NORFOLK AND RICHMOND

The Keltons—Ellmore & Williams—Three Melvins.

SAVANNAH AND JACKSONVILLE

Ann Gray—Walters & Gould—Ruby Raymond Trio—Roger Gray & Co.—Harvard, Winifred & Bruce.

JACKSONVILLE AND SAVANNAH

Selbini & Albert—Arthur Lloyd—Quinn Bros. & Smith—Sharkey, Roth & Hewitt—E. Gilmore & Girls.

TAMPA, FLA.

Three Hammill Girls—Willie Smith—Ruddell & Dunigan—Wilson Bros.—Sankus & Sylvers.

CHARLESTON AND COLUMBIA

Madam Arnel—Carson & Willard—Ed. Blondell & Co.—Innis Bros.—Lynch & Stewart.

CHARLESTON, S. C.

(Second Half)—Alanson—Fred Hughes & Co.—Force & Williams—Wylie & Hartman—Venetian Five.

ROANOKE AND CHARLOTTE

The Belldays—Marks & Wilson—Phil. Davis—Grace Nelson & Co.—Kaluahuli's Hawaiians.

CHARLOTTE AND ROANOKE

Rasso—Countess Verona—Thornton & Squires—Joe Bennett—Patrice & Sullivan.

CHICAGO KEITH OFFICE

Week of October 29, 1922

CINCINNATI, O.

Palace—Gifford & Morton—Chas. Keating Co.—J. & G. O'Meara—Lyman & Burton—Four Eratas.

CLEVELAND, O.

Hippodrome—La Mont Trio—Jason & Harrigan—Stranded—Tom & Dolly Ward—Bobby McLean & Co.

DAYTON, OHIO

Keith's—Jack Lipton—Fifer Bros. & Sister—Lloyd & Goode—Boganny's Comedians. (Second Half)—Karl Gardner—Octavia Handworth Co.—Cervo & Moro.

DETROIT, MICH.

La Salle Garden—Lillian Sieger Three—Frank & E. Halls—Robt. H. Hodge Co.—Leo Haley—Songs & Scenes. (Second Half)—Jack Lipton—Jonis's Hawaiians.

EVANSVILLE, IND.

Victory—G. & Mae Le Fevre—Singing Three—Beckman & Grace. (Second Half)—Hager & Goodwin—Du Vall & Symonds—Chic Supreme—Frances Kennedy—Ambler Bros.

FLINT, MICH.

Palace—Martini & Maximilian—Frances & Scott—Earle & Edwards—Laurel Lee—Norris Follies.

FT. WAYNE, IND.

Palace—Harry Gilbert—Runaways—Thavma. (Second Half)—Lillian Sieger Three—Hugo Lutgens—Frank & E. Halls—Fifer Bros. & Sister.

INDIANAPOLIS, IND.

Palace—Bell & Eva—Sawyer Girls—Johnnie's New Car—Chas. Olcott.

KOKOMO, IND.

Strand—Hayden, Goodwin Revue—Cantwell & Walker—Donna Darling Co. (Second Half)—Chas. & H. Polly—Jack Lee—Raymond & West—Blue Bird Revue.

KALAMAZOO, MICH.

Regent—Warner Amoros Three—Glanville & Sanders—Will & M. Rogers—Denyle, Don & E.—The Leightons. (Second Half)—Bell & Ward—Dougal & Leary—Jas. McCurdy Co.—Martini & Maximilian—Deagon & Clifton.

LOUISVILLE, KY.

National—Porter J. White Co. (Second Half)—Lloyd & Goode—Boganny Comedians.

MUSKEGON, MICH.

Regent—Dougal & Leary—Devo & Dayton—Degnon & Clifton. (Second Half)—Frances & Scott—Robt. H. Hodge Co.—Will & M. Rogers.

LEXINGTON, KY.

Ben All—Knight & Knave—Noble & Brooks—Anna Frances—Octavia Handworth—Karl Gardner—Cervo & Moro. (Second Half)—Bixley & Lerner—Rainbow's End.

LIMA, O.

Faurot (Second Half)—Knight & Knave—Runaways—Harry Gilbert.

PADUCAH, KY.

Orpheum—Rose O'Hara—Bixley & Lerner—Rainbow's End—Paul Kirkland—Homer Lind—Burnum.

RICHMOND, IND.

Murray—Lester, Bell & Griffin—Du Ball & Symonds—Santucci—Blue Bird Revue. (Second Half)—The Shelt—Beehman & Grace—Billy Doss—Geo. & M. Le Fevre.

SAGINAW, MICH.

Jeffers Strand—Babe & Tommy Payne—Bell & Wood—Fagg & White—Don Lanning—Jonis's Hawaiians.

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VAUDEVILLE BILLS

(Continued from page 25)

wallians. (Second Half)—Musical Hunters—Earle & Edwards—Laurel Lee—Norris Follies—Marcus & Lee.

TERRE HAUTE, IND.

Liberty—Hager & Goodwin—Small's Revue—The Rosaires. (Second Half)—Cantwell & Walker.

WESTERN VAUDEVILLE

Week of October 29, 1922

CHICAGO, ILL.

Majestic—Will Morris—Chadwick & Taylor—Johnny Coulon—Shelly Helt Revue—Bobby Henshaw—Three White Kuhns—Casting Campbells—Chas. Wilson—Pantheon Singers.

Kedzie (First Half)—Lloyd, Nevada & Co.—Dunlay & Merrill—John Nef—Percival Noel & Co.—Five Ballots. (Second Half)—Three Regals—Adelaide & Dwyer—Nancy Boyer & Co.

Lincoln (First Half)—Pearce & Dunn—Tinta & Tones—Carrollin's Animals. (Second Half)—Hello You—Robby Adams—Oh! My Goodness—Senator Murphy.

American (First Half)—Bobby Adams—Oh! My Goodness—Coden & Loken. (Second Half)—Three Eddy Girls—Douglas A. Flint & Co.—Monarch Comedy Four—Tinta & Tones.

ABERDEEN, S. D.

Orpheum—Gehan & Garretson—Copeland & Brayton—Worth & Willing—An Artist's Dream.

BLOOMINGTON, ILL.

Majestic (First Half)—Jack Benny—Three Weber Girls. (Second Half)—Christie & Bennett—Geo. Lovett's Concentration.

CEDAR RAPIDS, IOWA

Majestic (First Half)—Seven Solis Bros.—Margaret & Morrell—Rubin & Hall—De Witt, Burns & Torrence. (Second Half)—Marsh & Williams—Liddell & Gibson—Elve Ballots.

CENTRALIA, IOWA

Grand—Hill & Quinnell—Maidie De Long—Rigdon Dancers.

CHAMPAIGN, ILL.

Orpheum—Villani & Villani—Mrs. Eva Fay—Four Bards.

CROOKSTON, MINN.

Grand—Gehan & Garretson—Worth & Willing—An Artist's Dream.

DAVENPORT, IOWA

Columbia—Lloyd, Nevada & Co.—Harvey, Henry & Grace—Farnell & Florence—Doree's Celebrities—Rubin & Hall—Isakawa Bros.

DUBUQUE, IOWA

Majestic—Marvelous DeOnzo & Co.—Marsh & Williams—Liddell & Gibson—Doree's Celebrities.

FARGO, N. D.

Grand (First Half)—Gehan & Garretson—Copeland & Brayton—Worth & Willing—An Artist's Dream. (Second Half)—Kinzo—Clark & Manning—Hughes & Debow.

GALESBURG, ILL.

Orpheum (First Half)—Joseph Regan & Co.—Shireen. (Second Half)—Brosius & Brown—Francis & Marcelle—Sherlock Sisters & Clinton—Walzer & Dyer—The Manicure Shop.

GRAND FORKS, N. D.

Orpheum (First Half)—Kinzo—Hughes & Debow—Clark & Manning. (Second Half)—Dressler & Wilson.

GRAND ISLAND, NEBR.

Majestic (First Half)—Gypsy Meredith & Bro.—Louis London—Hyams & Evans. (Second Half)—Miller & Rainey—Three Romano Sisters.

GREEN BAY, WIS.

Orpheum—Gabby Bros.—Hibbert & Nugent—Dunlay & Merrill—Brown, Gardner & Trahan.

JOLIET, ILL.

Orpheum (First Half)—Eldridge, Barlowe & Eldridge—Larry Comer—Four Bards. (Second Half)—Sealo—Maxfield & Goulson—The Cotton Pickers.

JOPLIN, MO.

Electric (First Half)—Maxon & Morris—Jerry & Gene. (Second Half)—Edmunds & Lillian—Daniels & Walters.

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CHICAGO, ILLS.

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HOME FOR BURLESQUERS

NORFOLK, NEBR.

New Grand (First Half)—Kennedy & Nelson—Mabel Harper & Co.—Mumford & Stanley. (Second Half)—Naio & Rizzo—Bowen & Baldwin—Mile. Dalay & Stein Bros.

OMAHA, NEBR.

Empress (First Half)—Selbini & Grovini—Fulton & Robbins—Bernevi & Co.—Three Romano Sisters. (Second Half)—Mowatt & Mullen—Louis London—Clifford & Lealle—Seven Brown Girls.

PEORIA, ILL.

Orpheum (First Half)—Sealo—Adelaide & Dwyer—Easli Lambert—The Cotton Pickers. (Second Half)—Jack Benny—Dugan & Raymond—Three Weber Girls.

QUINCY, ILL.

Orpheum (First Half)—Brosius & Brown—Francis & Marcelle—Sherlock Sisters & Clinton—Walzer & Dyer—The Manicure Shop. (Second Half)—Joseph Regan & Co.—Shireen.

RACINE, WIS.

Rialto—Bollinger & Reynolds—John Nef—Percival Noel & Co.—Songs & Scenes.

REDFIELD, S. D.

Lyric—Jane Garnett—Bird & Kema—Mile. Dalay & Stein Bros.

ROCKFORD, ILL.

Palace (First Half)—Davis & Bradner—Jas. & Gladys Gilfoyle—Bravo, Michelini & Trujillo—Six Hassans. (Second Half)—Althea Lucas & Co.—Hayes & Fields—Ethel Parker & Co.—John & Winnie Hennings.

ST. JOE, MO.

Electric (First Half)—Almond & Hazel—Driscol, Long & Hughes. (Second Half)—Kennedy & Nelson—Al Lester & Co.—Jack Symonds—Crandall's Circus.

ST. LOUIS, MO.

Columbia (First Half)—Rae & Edna Tracy—Burnum—Douglas A. Flint & Co.—Rigdon Dancers. (Second Half)—Coy Burdon—Alevo Duo—Russell's Minstrels.

(Continued on page 29)



Off and On

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MIX-UP IN ELKINS ORCHESTRA

Eddie Elkins, last week, became involved in differences with men in his orchestra that probably sets a new mark in the realm of dance orchestras. This combination of Elkins' has been playing steadily for over a year with but two open weeks. They appeared at the Knickerbocker Grill, having been brought there from California. From there, with no open time, they went to the Pavilion Royal and from there into vaudeville. Last week was to be an open week. During most of the playing time the men had been getting a large salary. Finding out that they were to lay off for a week, they are said to have held a meeting, at which Elkins was not present, and drew up a statement of their grievances. The chief grievance was that Elkins had grossly mismanaged the orchestra, although they had nothing but one open week out of more than 52 weeks to show in substantiation of this claim.

At the end of this petition they summed up that in view of Elkins' attitude they voted him out of the leadership of the orchestra, but said that if he wished he could continue as the violinist in the orchestra.

Elkins refused to listen to the demands made upon him and told the men that if they were not satisfied with the way he had conducted their affairs they could leave him. They said they would, but immediately after the meeting broke up, five of the most important musicians came to Eddie and told him that they were ready to stick by him if he wished. This Elkins consented to, and immediately started to gather the other men necessary to completing his organization.

FLOTILLA AT SHEA'S HIPPODROME

Yerkes Flotilla Orchestra opened this week at Shea's Hippodrome, Buffalo, for two weeks. Following that they will go to Toronto for one week and then come into New York for a week to make records. Following that they go to Minneapolis, St. Paul, Milwaukee and then to Chicago, for a run of several weeks. They have just completed a two weeks engagement at the Missouri Theatre, St. Louis, where, a week ago Sunday, they set a house record by playing to 5,500 people.

Included in the act is a burlesque on "Il Travatore" and a dance, by Matt McNally, pianist, to the stop chorus of "Two Little Wooden Shoes." Arnold Brillhart, with his thirteen instruments, is another of the features of the act.

The act, with Dick Barton, the director, were the guests of the members of the St. Louis Post-Dispatch and the Globe-Democrat.

ORCHESTRAS IN MEMPHIS

MEMPHIS, Tenn., Oct. 23—Tad Tieman and his orchestra furnish the dance music at the Speedway Gardens. Tieman's orchestra has recently completed a tour of the Keith Circuit.

The Washington Syncopators are furnishing dance music at the East End Gardens, and Paul Goss and his "20th Century Boys" orchestra are at the Merry Gardens.

JAZZ CONCERT IN BELLEVUE

The daily routine at Bellevue Hospital was enlivened last week by a jazz concert contributed by the Clef Club and enjoyed by 1,400 patients, to say nothing of the hospital help and visitors. A strictly jazz program was adhered to, and all patients, excepting those who were encased in plaster casts, indulged in shoulder gymnastics. The concert was arranged by A. Fenner, president of the club.

ORCHESTRA NEWS

DAVIS OPENS LE PARADIS

Meyer Davis, who has been furnishing the dance music in Washington for a good many years and who has more than twenty orchestras under his management, working through the middle Atlantic and Southern states, has opened a new restaurant in Washington, and his own orchestra will be the feature. The cabaret, which is meant for the society folk of the Capital City and which is of the exclusive type is named "La Paradis." The entire decorative scheme and general arrangement of La Paradis was in charge of the same men who designed the Palais Royale in New York.

The Davis orchestra which is at La Paradis appeared in vaudeville, at Keiths, the week before last and met with such success that their run was extended for three weeks. The members of the combination are W. B. Tupman, leader and pianist; Bob Foster, banjo and saxophone; Franklin Edson, saxophone; Charles Williams, saxophone; Joseph Smith, saxophone; Nathan Brusiloff, violinist; Ben Franklin, drums. The special arrangements used by the orchestra are made by W. S. Tupman and Augustine Borguno.

RAPP CONTRACT EXTENDED

Barney Rapp and his orchestra, the combination that was booked at the Hotel Chase, St. Louis, by Paul Whiteman, Inc., has had its contract at that hotel extended. During the week of October 15 Rapp and his orchestra also played a vaudeville engagement at the Orpheum Theatre, St. Louis, and at the opening performance succeeded in stopping the show.

Rapp's contract will keep him in St. Louis for several months more. His plans after that are not definite as yet but it is probable that he will again be seen around New York.

The orchestra, at present, is composed of the following men: A. Rosenberg, violin; J. Nussbaum, piano; F. Campbell, banjo; R. Trotta, trumpet; F. Berman, trumpet; F. Henry, trombone; H. Stern, tuba; E. Stannard, saxophone; K. Albright, saxophone, and Barney Rapp, leader, drums.

SPECHT HAS EIGHT

Paul Specht now has eight orchestras under his management. Two of his combinations are playing in England at the present time. Four orchestras are working in vaudeville. He also has an orchestra playing in the Hotel Astor grill.

His original combination, which appeared at the Astor Roof all summer, will soon appear in a new supper club, where it will be the featured attraction. This club will be entirely done over, re-named and Specht and his combination will receive all the advantage of billing.

SYNCOPIATORS AT EMERSON

The Society Syncopators, a dance orchestra combination, began an indefinite engagement at the new Emerson Hotel, Seventy-fifth street near Broadway, last Saturday evening. The orchestra is under the managerial direction of Harry Walker.

FISHER OPENS CABARET

Max Fisher, the San Francisco orchestra leader, has opened a new cabaret in Los Angeles, known as the Club Royal Cafe. This has been erected at a cost said to be over \$25,000. Fisher's orchestra will be featured.

LOPEZ BREAKS RECORD

Vincent Lopez and his Hotel Pennsylvania Orchestra concluded their five weeks' run at the Palace Sunday night. This made nine weeks for Lopez at the Palace this season, which was a house record. Negotiations are said to be practically completed which call for the return of the Lopez band to the Palace after an absence of a few weeks, as Lopez is desirous of getting a new act together, with more novel lighting and staging effects.

During the run at the Palace Lopez has been playing one and sometimes two other houses, having played Sunday concerts at the New Amsterdam twice and also playing at the Alhambra and Colonial. He opened at the Orpheum, Brooklyn, on Monday for two weeks, doubling the second week at the Bushwick.

His number two band, under the direction of Del Lampe, will be seen over the Orpheum Circuit.

SCOTT A HIT AT TECH

Wayne Scott and his orchestra, which appeared at the Cafe LaVie during the summer and earned quite a name for itself, has returned to Geyer's Old Teck, Buffalo, where they were featured before coming to New York.

Scott and the members of his combination are all from upper and middle New York State and several of the boys call Buffalo their home. The management of the Old Teck has billed the orchestra all over town and the opening night was something in the nature of old home week for the organization.

WHITEMAN NOT TO TOUR

Paul Whiteman's Palais Royale orchestra will close their engagement in George White's Scandals on November 11, which has been tentatively set as the closing date of that production in New York. When the Palais Royale orchestra goes out another of Paul Whiteman's combinations will go in, but which of the various Whiteman orchestras playing around New York it is to be has not yet been decided.

MEL CRAIG AT ROCKWELL TERRACE

Mel Craig and his orchestra, seven pieces in all will play for the revue and dancing at the Rockwell Terrace, Brooklyn. Craig has but recently returned from Europe.

ERNEST ON WESTERN TRIP

Hugh Ernest, manager of Paul Whiteman, Inc., is out of town this week looking over conditions through the Middle West and attending to business for his organization.

EDWARDS AT THE MONTROSE

Gus Edwards' Novelty Orchestra has been transferred from the Hotel Fontanelle, Omaha, Neb., to the Montrose Hotel, Cedar Rapids, Ia.

CORK FOR "SPRINGTIME"

Frank Cork has been engaged to conduct the orchestra for the "Springtime of Youth," which comes into the Broadhurst Theatre tomorrow (Thursday) night.

MANN AT WINTER GARDEN

Chris Mann and his orchestra have been engaged by the Winter Garden Corporation of Los Angeles for their newest cafe, the Palais Royale Cafe, in San Francisco.

WHITEMAN IN SCRANTON

Paul Whiteman appeared in Scranton last Thursday in connection with the engagement there of Paul Whiteman's Arcadians, the Al Mitchell combination that opened last night at Arcadia, in Providence. Whiteman also conducted for the opening at Arcadia.

During Whiteman's absence from New York the Palais Royale orchestra is under the direction of Henry Busse.

WARING'S IN VAUDEVILLE

Waring's Pennsylvanians have completed a tour of the Balaban & Katz houses in Chicago, and opened an engagement at the Alhambra Theatre, Milwaukee.

TWO ORCHESTRAS AT BLUEBIRD

The Indiana Syncopators opened at the Bluebird Dance Hall, at Broadway and 52nd street, last week and are alternating with the Burt's Orchestra in playing the dances.



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P.S.—SOME HIT!!!

"A PICTURE WITHOUT A FRAME"—Harry Von Tilzer

BARNEY RAPP

and his Orchestra

at the
Hotel Chase, St. Louis
HAVE HAD THEIR
CONTRACT
EXTENDED

A. ROSENBERG, Violin
J. NUSSBAUM, Piano
F. CAMPBELL, Banjo
R. TROTTA, Trumpet
F. BERMAN, Trumpet
H. STERN, Tuba
E. STANNARD, Saxophone
K. ALBRIGHT, Saxophone
BARNEY RAPP, Drums

Doubled at the
Orpheum Theatre,
week of October 15
and
Stopped the Show

Direction
Paul Whiteman, Inc.

VAUDEVILLE BILLS

(Continued from page 27)

Grand—Halkings—Flake & Fallon—Royal Sid-
neys—Cleveland & Downy—Seattle Harmony
Kings—Henri Kubelick—Bob Ferns & Co.—Lillian
Jewell Faulkner.

Rialto (First Half)—Cliff Clark—Mildred Har-
ris & Co.—The Wonder Girl. (Second Half)—
McDonnell's Trio—O'Malley & Maxfield—Coley &
Jaxon.

SIoux CITY, IOWA

Orpheum (First Half)—Humberto Bros.—Alex-
andria—Seven Brown Girls—Let's Go—Smithfield
& Ireland—Sewell Sisters. (Second Half)—
Pickard's Seals—Bob Murphy & Co.—John B. Hy-
mer & Co.—Jarvis & Harrison—El Rey Sisters.

SIoux FALLS, S. D.

Orpheum (First Half)—Naio & Rizzo—Jarvis &
Harrison. (Second Half)—Humberto Bros.—
Mumford & Stanley—Seven Solis Brothers.

SOUTH BEND, IND.

Orpheum (First Half)—Willie Bros.—Lyle &
Virginia—Sullivan & Meyers—Four Camerons.
(Second Half)—Sherman, Van & Hyman—Werner
Amoros Trio.

SPRINGFIELD, ILL.

Majestic (First Half)—O'Malley & Maxfield—
Geo. Lovett & Co.—Christie & Bennett. (Second
Half)—Cliff Clarke—The Wonder Girl.

SPRINGFIELD, MO.

Electric (First Half)—Edmunds & Lillian—
Daniels & Walters. (Second Half)—Maxon &
Morris—Jerry & Gene.

TERRE HAUTE, IND.

Hippodrome (First Half)—Three Regals—Max-
field & Golson—Senator Murphy. (Second Half)—
Mildred Harris & Co.—Four Camerons.

TOPEKA, KANS.

Novelty—Jessie Millar—Hazzard & Oakes—Ar-
thur Howard & Co.—Cortelli & Dowd—Harry
Cornell & Faye Sisters. (Second Half)—Ione
Kingsbury & Co.—Berneviel Bros. & Co.—Mabel
Harper.

MARCUS LOEW CIRCUIT Week of October 30, 1922

NEW YORK CITY

American (First Half)—Kowana Duo—Lind &
Starr—Eckhoff & Gordon—Regal & Arnold—Shef-
tel's Revue—Birdie Kramer—Mr. & Mrs. Norman
Phillips—Matthews & Ayers—LaBelge Duo. (Sec-
ond Half)—Jack Duncan—Lee & Beers—Ward &
Zeller—Eddie Foye—Mme. DuBarry & Co.—Mel-
roy Sisters—Howard & White—Wilson & McAvoy.
State (First Half)—Eary & Eary—Wm. Dick—

Philbrick & DeVoe—Headliners—Wilson & Mc-
Avoy—Tarzan. (Second Half)—Manillos—Cave
Man's Love—Ubert Carlton—Seven Musical Spil-
lers.

Victoria (First Half)—Saila Brothers—Fletcher
& Pasquale—Eddie Lambert & Co.—Archer &
Belford. (Second Half)—Russell & Hayes—
Wardell & LaCoste—Tower & Darrell—Tarzan.

Avenue B (First Half)—James & Edith James
—Serve-O-Four—Oriental Fantasies—Will. H.
Ward & Co.—Curzon Sisters. (Second Half)—
Sinclair & Gray—Jack Reddy—Hart, Wagner &
Ellis—Dance Dreams.

Boulevard (First Half)—Downey & Claridge—
Melroy Sisters—When We Grow Up—Ralph
Whitehead—Mme. DuBarry & Co. (Second Half)—
Carl & Emma Frabel—Norton & Wilson—Archer
& Belford—Demarest & Williams—Vera Burt.
Saxi Holtzworth & Co.

Orpheum (First Half)—Three Martells—Chad
& Monte Huber—Little Liar—Tower & Darrell.
(Second Half)—Lucy Gillette & Co.—Lee Mason
& Co.—Fox & Kelly—Frank Mullane—Sunbeam
Follies.

Lincoln Square (First Half)—Jack Duncan—
Wardell & LaCoste—Kimberly & Page—Race &
Edice—Boys of Long Ago. (Second Half)—Saila
Brothers—Helene Smiles Davis & Co.—Thos. Pot-
ter Dunn—Mr. & Mrs. Norman Phillips.

Delancey Street (First Half)—Lucy & Gillette
& Co.—Murphy & Long—Thos. Potter Dunn—
Hughes & Pam. (Second Half)—Kawana Duo—
Fletcher & Pasquale—Ralph Whitehead—Head-
liners.

Greeley Square (First Half)—Russell & Hayes
—Lee & Beers—Norton & Wilson—Crescent Com-
edy Four—Eddie Foye—Seven Musical Spillers.
(Second Half)—Downey & Claridge—Pesci Duo—
Matthews & Ayers—Sheftel's Revue.

National (First Half)—Manillos—North &
Keller—Geo. Alexander & Co.—Klass & Brilliant
—Morin Sisters. (Second Half)—Prevost & Goelet
—Murphy & Long—Crescent Comedy Four—Eddie
Lambert & Co.—Ed. Stanislaff & Co.

BROOKLYN

Palace (First Half)—Jim & Jesse Burns—Jack
Reddy—Hart, Wagner & Ellis—Wilson & Kelly
—Dance Dreams. (Second Half)—James & Edith
James—Serve-O-Four—Oriental Fantasies—Will.
H. Ward & Co.—Curzon Sisters.

Warwick (First Half)—Stanley & Attre—Irene
Meyers—Pete Curley Trio—Tilyou & Rogers—
Road to Vaudeville. (Second Half)—Kellar &
North—Wilson & Kelly—Gordon, Gilrie & Gordon.

Fulton (First Half)—Chas. Wiles—Helene
Smiles Davis & Co.—Gordon, Gilrie & Gordon—
Demarest & Williams—Edw. Stanislaff & Co.
(Second Half)—Three Martells—Henry & Ade-
laide—Eckhoff & Gordon—Hughes & Pam.

Gates (First Half)—Henry & Adelaide—Lee
Mason & Co.—Betty Wake Up—Ryan & Lee—
Sunbeam Follies. (Second Half)—LaToy Bros.—
Miller, Packer & Seiz—Geo. Alexander & Co.—
Ryan & Lee—Morin Sisters.

Metropolitan (First Half)—Prevost & Goelet—
Miller, Packer & Seiz—Howard & White—Frank
Mullane. (Second Half)—Equilio Bros.—Chad &
Monte Huber—Little Liar—Philbrick & DeVoe.

BOSTON

Orpheum—Turner Bros.—Irving & Elwood—
Billy Saxton & Co.—Grant Gardner.

BALTIMORE

Loew—Frear, Raggott & Frear—Wm. Weston
& Co.—Olive Hayes—Olga & Nicholas.

BUFFALO, N. Y.

State—Theodore Trio—Katherine Sang & Co.—

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HOBOKEN

Loew (First Half)—Hurley & Moulton—Weston,
Wagner & Knolls—Jim & Betty Page—McKenna,
Ranks & Co. (Second Half)—Maurice & Gilrie—
Browning & Davis—Morley Sisters—Tilyou &
Rogers.

LONDON, ONT., CAN.

Loew (First Half)—Aerial Eddys—Burke, Larry
& Burke—Mae & Hill. (Second Half)—Gibson &
Price—Dan Downing & Buddy—Rodinoff.

MONTREAL, CAN.

Loew—Chas. Ledegar—Mark & Dean—Mabel
Taliaferro & Co.—Quinn & Caverly—Roma Duo.

NEWARK, N. J.

"You'd Be Surprised."

OTTAWA, ONT., CAN.

Loew—Cliff Bailey Duo—Nick & Gladys Verge
—Carl & Inez—Senna & Stevens—Mabel Blondell
Revue.

PROVIDENCE, R. I.

Emery (First Half)—Anker Trio—Brennan &
Wynn—Little Lord Roberts—Chas. F. Seamon—
Fred LaRaine & Co. (Second Half)—Bassett &
Bailey—Ector & Dena—McCormack & Irving—
Primrose Minstrels.

(Continued on page 30)

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DEATHS

ELIZA SWEITZER died last week at the home of her daughter Mrs. Margaret Rosa Burke, at Texarkana, Tex. She was 76 years old. She is survived by a daughter, Mrs. Anna Beebe and a son Edward Sweitzer. She was the grandmother of Besse Rosa and Edde Beebe, in vaudeville.

ARTHUR KELLY, property man of the Frank Finney Revue died at Dayton, O., on Oct. 20, from blood poisoning. He had been operated earlier in the day and died four hours later.

Kelly had been with Frank Finney as property man the past eleven years.

MRS. EDITH B. FORD, widow of John T. Ford, pioneer theatrical man, died in Baltimore, Oct. 22, at her home in that city. Her husband was the founder of Ford's Opera House, in the above mentioned city and was well known throughout the country.

Mrs. Ford was formerly Miss Edith Branch of Richmond, Virginia. Following the assassination of President Lincoln, she had a trying time, as her husband was imprisoned in Washington leaving her with a large family of young children to manage as best she could. She celebrated her ninety-first birthday August 10. Surviving Mrs. Ford are Charles E. and John T. Ford, of Ford's Opera House, and six daughters. Also 26 grandchildren and 15 great grandchildren.

IN MEMORY OF
MR. WILSON MELROSE
Oct. 15th, 1916 Boston Theatregoers

LILLIAN DIX, actress, died October 11th in Bellevue Hospital, where she was taken from her rooms at a boarding house in West Forty-second street. According to the ambulance surgeon she was suffering from the effects of an overdose of veronal.

Miss Dix had been in the theatrical business for over twenty-five years. She played important roles in "The Trail of the Lonesome Pine," "Little Women," "Barbara," "The Little Teacher," "Arizona," "Swords" and other plays. She also played in vaudeville. Her last appearance on the stage was in the "Black Adventure," which opened August 28th, at Long Branch.

Miss Dix was the wife of William B. Thompson, an actor, whose present address is unknown. She was 58 years old and is survived by a sister, Mrs. Helen Winchester, a widow, of New Britain, Conn., who came to New York to attend the funeral services. Burial took place in the Actor's Fund plot at Evergreen Cemetery.

HENRY WANDENBERG died last week at Bellevue Hospital, following an attack of heart trouble at his home, 780 Amsterdam avenue. He was forty years old.

Mr. Vandenberg was a composer, and among his works was the opera "Le Crook," produced with much success at the Opera Comique in Paris, in 1911.

THOS. E. ADDY, old time showman, died October 5th, in Philadelphia, after a five-year illness. He was for years with the Burr-Robbins Show, and also lectured at the Harlem Museum, later traveling all over the U. S. A.

He is survived by two sons and a widow who was the daughter of Walter Beren who played with Edwin Noot and Thomas Keen.

CAROLINE WARNER LOSES MOTHER

CLEVELAND, Oct. 18.—Mrs. Warner, mother of Carolina Warner, died at her home here Oct. 11. Mrs. Warner's death was due, it is said, to an accident which occurred Oct. 2, when she slipped and fell down the steps at the Union Depot.

Carolina Warner was a member of the "Passing Show of 1921" up to a few weeks ago and was formerly well-known sou-brette in burlesque.

Miss Warner will not return to the stage for awhile.

RAYMOND HOUSES DO WELL

Manager Sam Raymond reports that the business at the Gayety and Star, Brooklyn, has picked up over fifty per cent the past three weeks. These houses are playing the shows of the Mutual Burlesque Association. The houses are doing around \$4,000 a week each, for six days. They play concerts on Sundays, which are doing well.

VAUDEVILLE BILLS

(Continued from page 29)

BROADWAY (First Half)—Bassett & Bailey—Ector & Dena—McCormack & Irving—Primrose Minstrel. (Second Half)—Anker Trio—Brennan & Wynne—Little Lord Robert—Chas. F. Seamon—Fred LaReine & Co.

TORONTO, ONT., CAN.

Loew—Mack & Brantley—Mardo & Rome—Armstrong & Gilbert Sisters—Roeder & Gold—Hits of Dance Hits.

WASHINGTON, D. C.

Loew—LaFleur & Fortia—Armstrong & Tyson—Fred Weber & Co.—Cameron & O'Connor—Dance Evolution.

CIRCUS ROUTES

Gollmar Brothers—Batesville, Ark., Oct. 25; Walnut Ridge, 26; Paragould, 27; Charleston, Mo. 28; Union City, Tenn. 30; Humboldt, Tenn., 31. (Close.)

Sells-Floto Circus—Greenwood, Miss., 25; Jackson, 26; McComb, 27; New Orleans, La., 28-29; Houma, 30; New Iberia, 31; Orange, Tex., Nov. 1; Port Arthur, 2; Galveston, 3; Brenham, 4; Temple, 6; Fort Worth, 7; Ardmore, Okla., 8. Ringling Brothers—Barnum & Bailey Combined—Greenboro, N. C., 31. (Close.)

PARADISE STAYS OPEN

Federal Judge Manton's order to close "The Paradise," a restaurant and cabaret at Eighth avenue and Fifty-eighth street, formerly known as Reisenweber's, under the public nuisance act, will be held in abeyance pending an appeal. Federal Judge Mayer has granted a stay of execution until the higher court has ruled upon the legality of the conviction of the Fifty-Eight Street Restaurant Company as chronic violators of the Prohibition Act.

The restaurant may continue business until the U. S. Circuit Court of Appeals decides its case. Meanwhile, six Federal officers will guard the restaurant. The appellants are bonded for \$2,500 not to violate the prohibition laws pending the appeal.

\$3,000,000 THEATRE FOR BDWY.

The Famous Players-Lasky Corporation placed on record last week with the Department of Building, plans for the reconstruction of the Putnam Building block on Broadway, Forty-third and Forty-fourth streets, with a sixteen-story theatre and office building.

C. W. & George L. Rapp, of Chicago, are the architects and gave the estimated cost of the proposed improvement at \$3,000,000.

A loan of \$5,500,000 for the development was arranged some months ago by Adolph Zukor, president of the 1492 Broadway Corporation, holding concern for the movie interests, with the Prudence Bond Corporation. The block was purchased by Mr. Zukor from Robert E. Simon, who bought it of Vincent Astor in October, 1919. Title to the Astors ran back to 1767, when Sir Richard Nicholls was Governor of New York.

WANTS FILM CO. RULED BANKRUPT

Harry Houdini, the escape artist, has filed a petition in bankruptcy against the Octagon Films, Inc., a film producing concern with studios in New Rochelle. The papers were filed in the United States Court last week.

Houdini declares he has a claim of \$32,938 on a judgment recovered in the Supreme Court. He also alleges that the concern owes him more than \$25,000 on a contract to act in films. He also declares that the Octagon Films transferred, conveyed and permitted to be transferred and conveyed to other creditors a certain film known as "The Master Mystery."

BURLESQUE ROUTES

COLUMBIA CIRCUIT

American Girls—Empress, Chicago, 23-28; Gayety, Detroit, 30-Nov. 4.
Big Jamboree—Gayety, Kansas City, 23-28; open, 30-4.
Billy Watson Beef Trust—Miner's Bronx, New York, 23-28; Cohen, Newburg, 30-Nov. 1; Rialto, Poughkeepsie, 2-4.
Bon Tons—Grand, Worcester, 23-28; Hurtig & Semon's, New York, 30-Nov. 4.
Broadway Brevities—Columbia, Chicago, 23-28; Star & Garter, Chicago, 30-Nov. 4.
Broadway Flappers—Gayety, Detroit, 23-28; Empire, Toronto, Ont., 30-Nov. 4.
Bubble Bubble—Casino, Philadelphia, 23-28; Palace, Baltimore, 30-Nov. 4.
Chuckles of 1923—Orpheum, Paterson, 23-28; Majestic, Jersey City, 30-Nov. 4.
Dave Marion's Own Show—Star and Garter, Chicago, 23-28; Empress, Chicago, 30-Nov. 4.
Flashlights of 1923—Empire, Toledo, 23-28; Lyric, Dayton, O., 30-Nov. 4.
Follies of the Day—Gayety, Milwaukee, 23-28; Columbia, Chicago, 30-Nov. 4.
Frank Finney Revue—Olympic, Cincinnati, 23-28; Gayety, St. Louis, Mo., 30-Nov. 4.
Folly Town—Gayety, Boston, 23-28; Columbia, New York, 30-Nov. 4.
Giggles—Newburg, 23-25; Poughkeepsie, 26-28; Casino, Brooklyn, 30-Nov. 4.
Greenwich Village Revue—One nighters, 23-28; Gayety, Pittsburg, 30-Nov. 4.
Hello Good Times—Gayety, Montreal, Can., 23-28; Casino, Boston, 30-Nov. 4.
Sam Howe's Show—Empire, Toronto, Ont., 23-28; Gayety, Buffalo, 30-Nov. 4.
Hippity Hop—Colonial, Cleveland, 23-28; Empire, Toledo, O., 30-Nov. 4.
Jimmy Cooper's Beauty Review—Gayety, St. Louis, 23-28; Gayety, Kansas City, 30-Nov. 4.
Keep Smiling—Casino, Boston, 23-28; Grand, Worcester, 30-Nov. 4.
Knick Knacks—Gayety, Buffalo, 23-28; Gayety, Rochester, N. Y., 30-Nov. 4.
Let's Go—Gayety, Omaha, 21-27; Gayety, Minneapolis, 30-Nov. 4.
Maids of America—Stone, Binghamton, 25; Colonial, Utica, 26-28; Gayety, Montreal, Can., 30-Nov. 4.
Mimic World—Gayety, Minneapolis, 23-28; Gayety, Milwaukee, 30-Nov. 4.
Mollie Williams' Show—Gayety, Rochester, 23-28; Lyceum, Ithaca, N. Y., 30; Lyceum, Elmira, 31; Stone, Binghamton, Nov. 1; Colonial, Utica, 2-4.
Radio Girls—Palace, Baltimore, 23-28; Gayety, Washington, D. C., 30-Nov. 4.
Reeve's Show—Empire, Brooklyn, 23-28; Casino, Philadelphia, 30-Nov. 4.
Step On It—Lyric, Dayton, O., 23-28; Olympic, Cincinnati, 30-Nov. 4.
"Sliding" Billy Watson, Fun Show—Empire, Providence, 23-28; Gayety, Boston, 30-Nov. 4.
Social Maids—Majestic, Jersey City, 23-28; Miner's Bronx, New York, 30-Nov. 4.
Step Lively Girls—Open, 23-27; Gayety, Omaha, 28-Nov. 3.
Talk of the Town—Casino, Brooklyn, 23-28; Empire, Newark, 30-Nov. 4.
Temptations of 1923—Columbia, New York, 23-28; Empire, Brooklyn, 30-Nov. 4.
Town Scandals—Hurtig & Semon's New York, 23-28; Empire, Providence, 30-Nov. 4.
Wine, Women and Song—Gayety, Washington, 23-28; Penn Circuit, 30-Nov. 4.
Wonder Show—Empire, Newark, 23-28; Orpheum, Paterson, 30-Nov. 4.
Youthful Follies—Gayety, Pittsburgh, 23-28; Star, Cleveland, O., 30-Nov. 4.

MUTUAL CIRCUIT

Broadway Belles—Gayety, Brooklyn, 23-28.
Band Box Review—Star, Brooklyn, 23-28.
Baby Bears—Howard, Boston, 23-28.
Follies and Scandals—Lyceum, Columbus, O., 23-28.
Frances Farr and Her Pacemakers—(Open week).
Georgia Peaches—Olympic, New York, 23-28.
Heads Up—Empire, Cleveland, O., 23-28.
Hello Jake Girls—Plaza, Springfield, Mass., 23-28.
Jazz Babies—Broadway, Indianapolis, 23-28.
Jazz Time Review—Garden, Buffalo, 23-28.
Kandy Kids—Band Box, Cleveland, 23-28.
Laffin' Thru—Lafayette, New York, 23-28.
Limit Girls—Bijou, Philadelphia, 23-28.
London Gayety Girls—(Open week).
Lid Lifters—Park, Utica, N. Y., 23-28.
Mischievous Makers—Family, Rochester, N. Y., 23-28.
Monte Carlo Girls—Majestic, Albany, 23-28.
Pell Mell—Majestic, Scranton, Pa., 23-28.
Pepper Pot—Folly, Baltimore, 23-28.
Pat White and His Irish Daisies—Empire, Hoboken, N. J., 23-28.
Playmates—Lyric, Newark, N. J., 23-28.
Runaway Girls—(Open week).
Smiles and Kisses—Majestic, Wilkesbarre, Pa., 23-28.

LETTER LIST

LADIES	MacCabe, Mollie	Gould, Benny
Alarcon, Rose	T. Owen, Flora	Halon, Jack
Bremont, Chick	Pray, Eloise	Kasmin, Anthony
Clark, Emily	Rizzo, Mrs.	Kellins, A.
Clark, Florence	Ralph	Larivee, Larry
H. Conibear, Mrs.	Rockwell, Maud	League, James
M. Conroy, Margaret	Sherman, Marion	Mack, Gill
Cordry, Mickey	Stodard, Marie	Marsh, James E.
Daniels, Agnes	Wallace, Victoria	Millar, Bertram
De Farrar, Rubia	Walton, Mrs.	Mohrke, Edward
Ellisley, Matel	Fred	Muhlbaer, Otto
Fischer, Betty	Whitney, Val	Richard, Kapua
Ford, Dolly	Wilson, Dottie	Russell, Robert
Gray, Mary		Saulsky, Henry S.
Hansford, Martha	GENTLEMEN	Schultz, Jack
Kaufman, Reba	Alban, C.	Smith, Thomas
& Inez	Brennen, Eddie	Thelus, Norman J.
Kelly, Mae	Buchman, Bert	Totten, Wesley
Lawrence, Vivian	Collins, C. W.	Valentine, R. C.
Leavitt, Mrs.	Corey, Joe	Russell, Robert
Leo, S.	Finn, James J.	Saulsky, Henry S.
	France, Andy	Schultz, Jack
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| 1710—W. Z. Moll—Lyric. | 1719—Martell & West—Trick. |
| 1711—John P. Prenderville—Act. | 1720—C. W. Burcham—Song Poem. |
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